The Project Method
IN
Religious Education

MASON CRUM

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1925.

THE PROJECT METHOD
IN
RELIGIOUS EDUCATION

BY

MASON CRUM

PROFESSOR RELIGIOUS EDUCATION
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Dedication

This book is affectionately dedicated
to Dr. Patterson Wardlaw, Dean of the School
of Education in the University of South Carolina;
eminent teacher and friend; apostle of public education
in his native state; a constant inspiration to
all students who have been privileged
to sit in his classroom.

INTRODUCTION

The besetting sin of education, as of religion, is formalism. It is so easy to fall back upon mere authority, to look no further than the book, and to be satisfied with the pupil's repetition of what he reads or is told. Such a conception of education is precise and definite; it permits exact division into departments, subjects and units of credit; it enables a meticulous teacher to give an examination paper a mark of 69⅞ per cent; it makes it possible for a pupil to feel that he knows just when his education ends and life begins.

The trouble is that such a conception of education is not true. Education itself is life. And it has a way from time to time of bursting the bonds of tradition and habit and adapting itself to the developing needs and resources of the race.

The present is one of these tradition-breaking times in the history of education. The growing complexity of modern life has thrown new duties upon the schools, and they are responding with new methods. Most of these new methods are related more or less closely to the general idea of teaching by means of projects.

A project, in short, is an enterprise. A pupil undertakes a project whenever he purposes to do something or to make something, and gets to work

to carry out his purpose. Projects are of teaching value in so far as they pass beyond mere habit, imitation, or rule-of-thumb procedure, and involve thinking. The best projects educationally are such as confront the pupil with naturally emerging problems, awaken him to a need for facts, and lead him to apply these facts to the solution of his problems. Such projects serve to motivate the pupil's study and to beget within him desirable habits and methods of study, reasoning and conduct. In the carrying out of such projects, the teacher is an inspirer, leader, counselor and helper, rather than a taskmaster.

Methods of teaching by means of projects have long been employed in graduate study and in professional training; and the principles of project teaching are now being applied with increasing confidence to the work of elementary and secondary schools. Professor Crum has conducted an interesting experiment in the application of these principles to the work of a college class. Teachers in the higher grades of church schools and in public and private secondary schools, as well as college teachers, may profit by this record of his experience.

L. A. WEIGLE

YALE UNIVERSITY,
April 12, 1924.

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PROJECT METHOD IN RELIGIOUS EDUCATION

CHAPTER I

WHAT IS THE PROJECT METHOD OF TEACHING?

Not a New Principle.—Of the various criticisms that have been brought against the much talked of project method of teaching one of the least valid is that it is a new method. The only *new* phase of the whole question is its present popularity. All along, from the very beginning of teaching, the best teachers have used this principle, unconsciously perhaps, and certainly without its present name, but nevertheless its principle. It is therefore, with some resentment that many teachers listen to much that is said of project teaching as though it were a new discovery in educational practice. Wherever teachers have been independent enough to go beyond the bounds of traditional practice the method has been often used without giving to it a particular name.

An Unfortunate Name.—Perhaps the worst thing to be said against the project method is its name. Surely there is something in a name in

spite of the proverb. One cannot but think of a parallel situation in regard to Bible investigation. How unfortunate it is that the phrase "higher criticism" came into vogue. Those students of the Bible who began this kind of study never dreamed that they were placing a great handicap upon a very praiseworthy line of investigation by giving it an unhappy name. How much better would it have been had they adopted some humbler title such as "Bible study." The word *criticism* has irrevocably associated with it in the popular mind the idea of destructiveness, and no amount of explanation can remove the odium attached thereto. Hence this unfortunate name has impeded the progress of honest investigation and has caused many of the more timid to refrain from that painstaking study of the Bible which reflects true scholarship and intellectual honesty.

The word "project" in the minds of many, carries with it only the idea of physical manipulation or manual work, and to this conception it is limited. It is, therefore, thought to deal only with those practical exercises which are a necessary part of scientific studies. Some have tried to confine it to the manual trades and to agriculture, while other teachers in these fields, feeling that it is an overworked term, have taken refuge in similar practices going under different names.

This principle has by some been termed "problem teaching," teaching by "practicums." "vitalized" teaching and the like, all containing essen-

tially the same idea. It would be very desirable if the profession could agree upon some name which would adequately cover the conception, but there is little hope for such. After all, the main fact to keep in mind is that in recent years there has come to the door of the schoolroom a persistent visitor who is seeking entrance. What we shall call him is a matter of minor importance. So far the most favored name is "project method." Our chief concern is to find out what he is and what he has to offer in educational practice.

The Project Defined.—But without further words, what is a "project"? We shall begin by giving a definition which appears to the writer to be one of the clearest; it is that of Professor John Alford Stevenson:[1]

"A project is a problematic act carried to completion in its natural setting."

One will observe the threefold nature of this definition. In the first place there is the "problematic act," in which *any* problem is involved; it may be making a fly trap, growing an acre of potatoes, writing a drama or making a *harmony* of the Gospels. Then, the "act" must be carried to completion. The idea of consummating a worthwhile undertaking is predominant. Life at its best consists of accomplishing tasks. There is

[1] Stevenson: The Project Method of Teaching, p. 43. Macmillan.

some innate purpose in finishing the job, and it is this finishing of the job which brings it within the realm of a real life situation and distinguishes it from the formal exercise with its theoretical objective. Lastly, the act must be in its natural setting. People do not farm in laboratories nor learn social science in the classroom. The best projects, the real projects, are those that are worked out in their natural setting.

Professor Franklin Bobbitt has this to say concerning the "project":

"On the work-level, the task to be performed is central; the science is organized about it. A boy, for example, in the school shop wishes to construct and operate a telegraphic apparatus. This ambition will serve as the center of the science training. He will be motivated to gather information concerning batteries, wires, electromagnets, making and breaking of circuits, etc. He will learn just the things that he needs for the task in hand; and nothing more at the time. Through using his ideas in the planning and in the actual construction he comes to realize the full significance of the various facts. The derived interest aroused is for most individuals more potent than the native interests in the abstract science facts and principles. For this reason the knowledge is more effectively driven home and remembered.

"There is a strong drift in public education toward the project-method of organization. The school corn clubs, for example, assemble all possible information relative to the growth of corn and use it for the control of practical procedure. . . . The tree-protecting league gathers all possible facts concerning the species of trees attacked by insects, fungi, etc., together with the scientific information needed for combating the destructive

influences. They reject for the time all botanical or entomological information that has no bearing on the problem in hand. . . . In brief, one learns the things needed for directing action in connection with the situations in which the action is to take place, and just previous to the drawing up of the plans. Only under such circumstances can knowledge properly reveal its significance, be rightly focused upon human affairs, or be normally assimilated. Knowing and doing should grow up together."[2]

THE EDUCATIVE PROCESS

What is Education?—An old question, to be sure, but one which needs constantly to be asked. Surely much of practice in our schools is not conducive to that type of procedure which most practical teachers consider to be the true educative process. Too often has memory occupied an unduly large place in our work, and the acquisition of information for its own sake has burdened us with data which are of little service in real life. An old notion has prevailed that education is merely a preparation for life—*education is life.* The classroom experience of a child is real life, and all barriers which would segregate it and tend to rob it of its reality should be torn down. In this connection Professor Bagley says:

"Education is another word for experience. School training and 'real experience' are often contrasted to the disadvantage of the former, as in the hackneyed phrase, 'Experience is the best teacher'; but experience in the

[2] Bobbitt: The Curriculum, p. 30. Houghton Mifflin Co., 1918.

last analysis is the only teacher. What the school attempts to do—what, indeed, it is doing with increasing success as the art of teaching is refined—is to control the conditions of experience that the important lessons will be learned in the most economical and effective way."[3]

Thinking.—Perhaps the most important single function in the process of learning is that of *thinking.* The educative process is not receptive. The most important factor is that of activity. The human mind develops through activity, as truly as does the body. The much-used phrase that we learn by doing is as true as it is hackneyed. Someone has said that we learn our reactions—this is eminently true. The best way to provide reactions worth learning is through furnishing problems for the student to solve. The problems are really thinking situations, and when a student meets a problem, works out its solution and masters it, he is doing what he will have to do all through life and is truly educating himself. It is this phase of our educational practice which needs to be emphasized.

In his *Walden,* Thoreau gives a quaint statement of the futility of some of our teaching. It appears to be somewhat exaggerated, but there is, nevertheless, a grain of valuable truth hidden in his words of rebuke:

". . . 'But,' says one, 'do you not mean that the students should go to work with their hands instead of

[3] W. C. Bagley: Education as a Unique Type of Experience, Religious Education, Feb., 1923, Vol. 18, p. 35.

their heads?' I do not mean that exactly—I mean that they should not *play* life, or *study* it merely, . . . but earnestly *live* it. . . . How could youths better learn to live than by at once trying the experiment of living? Methinks this would exercise their minds as much as mathematics. If I wished a boy to know something about the arts and science, for instance, I would not pursue the common course, which is merely to send him into the neighborhood of some professor, where everything is professed and practiced but the art of life—to survey the world through a telescope or a microscope, and never with his natural eye; to study chemistry, and not learn how his bread is made, or mechanics, and not learn how it is earned; to discover new satellites in Neptune, and not detect the motes in his eyes, or to what vagabond he is a satellite; or to be devoured by the monsters all around him, while contemplating the monsters in a drop of vinegar. Which would have advanced the most at the end of the month—the boy who had made his own jackknife from the ore which he had dug and smelted, reading as much as would be necessary for this—or the boy who had attended the lectures on metallurgy at the Institute in the meanwhile, and had received a Rogers penknife from his father? . . . To my astonishment I was informed on leaving college that I had studied navigation!—why, if I had taken one turn down the harbor I should have known more about it . . ."

The Project a Product of Necessity.—The project method of teaching as we use it to-day has grown out of conditions which have forced it into the field of education. It is truly a product of necessity, and has passed through something of an evolutionary process. The study of science has made it necessary to adopt methods which

will fit the student more thoroughly for the tasks which he is to meet out in life. Schools of engineering soon found that practical problems were necessary if the student was to fit himself for his work. Work shops were provided, and among some of the earlier schools, where such facilities were not to be had because of lack of funds, provision was made with local plants in which students were allowed to do their practical work and then report the results in class. The Rensselaer Polytechnic Institute, founded in 1824, has the following provision to meet this situation:

"That with the consent of the proprietors, a number of well-cultivated farms and workshops in the vicinity of the school be entered on the records of the school as places of scholastic exercises for the students, where the application of the sciences may be most conveniently taught."

Similarly, in law schools there has been the demand for practical exercises and problems similar to those in actual life. The moot court has partially filled this need. Perhaps the most widely used teaching principle now in law schools is the *case method.* Instead of teaching the principles of law in systematized and codified form, actual cases are studied, and the principles derived secondarily.

The same method has characterized progress in the study of medicine. What the study of cases is to the law school, practice in the clinic is to the

medical school. Of course in the teaching of medicine such vitalized instruction began with the advent of modern medicine; its extension is the product of more recent years.

For the project idea as we know it to-day, we are perhaps more indebted to teachers of agriculture than to any other group. Stevenson says:

"It was first employed in agricultural education by R. W. Stimson, who used the expression 'home project' in the agricultural courses of the Massachusetts vocational schools. In 1908–1910 the unmodified word 'project' was used by Stimson, Sneeden, Prosser and Allen in their report to the Massachusetts Legislature. Since its use in Massachusetts, the term with many variations in meaning has been applied to many of the subjects of the course of study." [4]

The Project Method the Normal Way.—Why should procedure in school differ so radically from procedure out of school? Why should work in the classroom appear artificial while that outside is real? If the school is to perform its highest service its activities must be more closely related to life experiences. And the only way to do this is to bring into the schoolroom real problems for solution.

It is along this path, and only this, that worthwhile progress has been made in the world. The successful business man is the man who actually works out projects. The project method is the normal way of achievement. Until problems arise

[4] Stevenson: The Project Method of Teaching, pp. 40–41.

there is no solution, no progress, no accomplishment. The world never knew that the mosquito carried the malarial parasite until it faced the problem of combating the diseases. And a similar situation arose in the fight against yellow fever. The Panama canal was made possible because of a commercial exigency, and that fine piece of engineering was given to the world only through the solution of a big problem. This is the rule of life, this is the way civilization has moved forward. It was the method of Archimedes, of Galileo, of Pasteur, of Gorgas and all pioneers who have had part in the achievements of mankind.

Similarly, with progress made in wireless telephony; it is the process of overcoming obstacles in the path of radio transmission. And, in the South there is the great economic problem of the boll weevil. His depredations have forced upon the Southern people an economic stumbling-block which is commanding the united thinking of the best scientific minds of the country. It is in such situations that thinking occurs. It is the "forked road" situation that makes men think, and school children too. Many educators view with much hope the effective use of this principle in our schools.

CHAPTER II

A PROJECT IN CHURCH HISTORY

The Protestant Reformation

The teacher of religion soon becomes aware of the fact that his students need a thorough understanding of the Protestant Revolt of the 16th century that the Protestantism of to-day may be more thoroughly comprehended. The need for a broad background of information is pressing, and before the Protestant Church of to-day can fulfill *its* highest mission *she* must take the time to recall the circumstances and conditions which gave her birth. Most fundamental in all our efforts in religious education is an understanding of this historical background. Else we drift into a *circle* of activity and eventually repeat the same errors from which we were once liberated.

The student of to-day needs to come in touch with the foundations of this structure we call Protestantism. It is all the more needful if he is to have part in shaping the policies and fixing the destiny of this branch of the Christian Church. Indeed such an understanding is essential if he is to know his own church, whether Lutheran, Baptist, Episcopal, Presbyterian, Congregational,

Methodist or other. Ignorance of those great religious forces, which have liberated the conscience of mankind, tends toward denominational bigotry and egotism. One becomes absorbed in the activities of a particular denominational group and fails to see the broader movement; and worse still, loses himself in his own church and overlooks the great religious objectives of the race.

Sufficient, then, are the reasons for devoting half year to a study of the Protestant Reformation. The project, an account of which will follow, was undertaken by a group of college students in the Junior class. The class met two hours a week for eighteen weeks making a total of thirty-six recitations.

The Conventional Method.—Ordinarily a textbook on the Protestant Reformation would be selected and regular assignments by pages would be made. The teacher would do more or less lecturing and would require the class to take notes and perhaps have them presented to the instructor for inspection and grading. As a stimulus to mental activity, and for the purpose of securing some data in the form of tens or zeros, questions would be asked on the lesson and answers would come forth from the book with varying degrees of accuracy. Perhaps some collateral reading would be assigned and reports required to verify the statement that the work was well done. A test would probably be given as a stimulus, and certainly as a goad to urge on the inevitable straggler

who sits in every classroom. And, as a final urge and a day of accounting, there would be the examination, for which there is always much "cramming" and often little knowledge.

Please do not understand that the writer is discrediting, wholly, the above procedure and that he has lost all faith in the conventional method of teaching. He has, however, followed that path with students and has felt that in some respects, at least, there must be a more excellent way.

One cardinal fault with much teaching is that students are not allowed to take the initiative in the problem at hand. The teacher carries the load, and the class follows, or not. Let the class carry the load, and let the teacher direct. Many recitations are characterized by two factors, the offensive movements of the teacher and the defensive attitude of the students. The recitation may easily resolve itself into a volley of questions and queries which originate behind the teacher's desk, while the class is kept busy trying to fabricate answers which will fit the questions asked and satisfy the inquisitor.

Is it not reasonable to suppose that there may be injected into the teaching process some live purpose, aim, or objective which will add interest to the task at hand and thus vitalize study by relating it to life and experience? Why may there not be some interesting problematic act which will add zest to the work? And why not undertake a

unit of study that may be completed? And why may not the work be given a natural setting rather than an artificial setting? The following projects will attempt to answer these questions.

The Project.—It was agreed that the class would dramatize some outstanding situation in the Protestant Reformation. Luther's appearance before the Diet of Worms gave promise of dramatic elements and it was definitely decided that the dramatization would center around this incident. It was explained that a thorough knowledge of the whole Protestant movement would be necessary before the Diet scene could be properly presented. It was readily seen that leading up to this incident were many and varied causes, and that the Diet of Worms was but the culmination of a network of incidents and events. In other words it was a unit around which clustered the main lines of thought and activity that energized the Protestant Revolt. To understand Luther at Worms is to have an appreciation of the major movements in religion in the 16th century.

The project, then, was to write a drama, the scene of which was to be laid in Germany during the Protestant Revolt and the main action was to center about Martin Luther.

Not All Dramatists.—It was soon discovered that not all people are given to writing dramas, and for fear of running awry with an undertaking for which many had no aptitude, a sudden shift

was made in the plans. Some were very anxious for the dramatic undertaking, others simply could not do it. The addition of an alternative plan saved the situation. It was this: All the general investigations into the subject were to be the same but the final development was to take two courses. Those who felt they could not write a drama were allowed to write a short book on "Some Aspects of the Protestant Reformation." The class was then working on a double project. One group was gathering data for a drama, another group for a book. With these two very definite objectives in view the work was undertaken in a whole-hearted fashion.

General Investigations.—It was, of course, necessary to give certain "leads" to the investigation and study of a unit of historical knowledge as large as the Protestant Reformation. The topics for investigation were assigned for each recitation until a general survey of the field was made, and from that point the movement was to correlate and collect those facts which were to make the drama or the book a finished product.

It will be noted, from the list of topics given below, that there was not much effort at orderly sequence—no syllabus or outline, but rather a series of interesting events, places and characters. The correlation of these was left to the student and to what orderliness might grow out of the instructor's informal lectures and the open discussion in class.

The list of topics for investigation was as follows:

1. Outline of Martin Luther's Life.
2. Political and Ecclesiastical Influence of the Papacy in the 16th Century.
4. The Character of Medieval Monastery Life.
5. Charles V.
6. The Roman Nuncio Aleander.
7. The Inquisition, Episcopal, Papal, Spanish.
8. Outline of the Political Situation in Europe in Luther's Lifetime.
9. Humanism.
10. Life of Erasmus.
11. Life of Savonarola.
12. Life of John Colet.
13. Life of John Calvin.
14. Life of John Knox.
15. Religious Pilgrimages and Image Worship.
16. History of the Vatican.
17. The Brethren of the Common Lot.
18. Character Sketch of Hans Böhm.
19. The Bundschuh Revolts.
20. Medieval Church Festivals and Miracle Plays.
21. Mendicant Orders.
22. Leipsiz Disputation.
23. The Ninety-five Theses.
24. The Augsburg Confession.
25. The Council of Trent.

Conduct of the Recitation.—For about half of the term, the recitation period was spent in considering the general phases of the course. That is, there was no special effort to condense the accumulated data to fit either the drama or the

book. The work upon the project had not properly begun. It was understood that a general survey of the field was necessary before anything in particular could be done. Reports were made by the students and supplemented by suggestions and notes from the instructor. All of these discussions were characterized by a lively interest. The class caught the spirit of freedom and independence and felt very keenly that they had a hand in determining the character of the course.

The Drama.—A few words, in detail, about plans for the dramatic arrangement may be permissible. The question of what was to be included in the play soon arose. The main difficulty was in determining what to leave out. How many acts? What ought we include, so that a play of two or three hours' length might convey to an audience the cardinal points in the situation and at the same time carry no surplus matter.

After considerable deliberation the dramatic group decided that three acts would be sufficiently long. There were, of course, divergent views concerning the main points around which these acts should center. The following outline of one of the plays is fairly representative of the group:

Act I, Scene I. Medieval Monastery.
Scene II. Luther Ordained Priest.

Act II, Scene I. Indulgence Sellers.
Scene II. The Ninety-five Theses.
Scene III. Burning the Bull of Excommunication.

Act III, Scene I. The University of Wittenberg.
Scene II. The Diet of Worms.
Scene III. The Peace of Augsburg.

The Book.—The little book of eight chapters on "Some Aspects of the Protestant Reformation" was the project for the second group. This book was to be written with a very specific purpose in view. It was to be written for young people, and presumably to serve as collateral reading in the Young People's Department of the Sunday School. Further, this book was presumably to occupy a place in the International Closely Graded Lessons. To make the task more specific the class was shown specimens of literature for the Young People's Department. This gave a very definite idea of what was desired and impressed the thought that the work in hand was practical and was related to some real life problems. Some of the books in the Closely Graded Lessons are "The History and Literature of the Hebrew People," "The History of New Testament Times," "The Bible and Social Living" and others. The fact that these students were writing a similar book on an historical subject and that there was the possibility of their work having practical value, added an element of genuineness and naturalness to their efforts.

The eight chapters of the book are as follows:

Chapter I. The Political and Ecclesiastical Influence of the Papacy in the 16th Century.
Chapter II. The Political Situation in Europe.

Chapter	III.	The Renaissance and the Reformation.
Chapter	IV.	Medieval Church Festivals and Miracle Plays.
Chapter	V.	Humanism and the Reformation.
Chapter	VI.	Martin Luther.
Chapter	VII.	The Theory and Practice of Papal Indulgences.
Chapter	VIII.	The Diet of Worms.
		Bibliography.

Outside Help.—Not far from the college, where this project was worked out, is the Lutheran Theological Seminary. Arrangements were made whereby the students could make use of the Seminary Library. The authorities there cooperated by selecting all the books on the Protestant Reformation and placed them on a separate table where they were easily accessible. As one would expect, the atmosphere of the place was conducive to serious study of the great reformer. Various pictures of Luther were seen on the walls of the library and in the classrooms, and in all, the general surroundings made the study of Lutheranism and the Revolt of more than ordinary interest.

The Dean of the Seminary, Dr. Voight, who is an authority on the Reformation, was asked to lecture to the class. This lecture was given near the end of the course, so that a full appreciation of the advanced discussion might be possible. The subject of this special lecture was "Political aspects of the Protestant Reformation." It was re-

ceived with unusual interest by the class and furnished a valuable background to the study.

Summary.—The project was in every sense a success, measured from the standpoint of interest and the acquisition of facts. A large unit of knowledge was approached from a practical angle; in the first instance, a dramatic undertaking and in the second, the writing of a book. Students talked about their work outside the classroom. This is a sure sign of healthy interest. A problem closely related to life, and to the things people do when they are out of college was undertaken and completed. The work was neatly bound and made to look as much like a book as possible. The title was generally printed on the cover with the author's name appended in regular form. A table of contents was added at the end of the book or at the close of each chapter. Every precaution was taken to conform to regular "book style" so far as the mechanical arrangement of a manuscript made that possible. When the books came in, all neatly bound, they were the objects of much interest to both the class and outsiders. A Field Secretary of Sunday School work visiting the college was impressed with the general make-up of the completed project and asked that he be allowed to place some copies in his Religious Education Exhibit which is shown in Training Schools for Sunday School teachers. Such a request, of course, added to the practical phase of the job and convinced the students that they had done a

piece of work which had some real value in the outside world.

It may be well to measure this piece of work by the generally accepted definition of the project. Perhaps the definition which comes nearest to a proper estimate of this conception is that of J. A. Stevenson: "A project is a problematic act carried to completion in its natural setting."

1. Both the drama and the book were problematic acts. There were questions of arrangement, suitable data, dramatic climax, costuming, scenery, characters, etc., involved in the drama project. In the book there was the problem of selecting data for eight chapters, of adapting the style and treatment of the subject to young people, of producing a book which would be suitable for an already well established course of graded religious literature. And for finishing a manuscript which would conform to the best regulations in the book world.

2. The project was carried to completion. The drama was written and preparations are now being made for its production. They were handed over to the Expression Department for criticism and suggestion. The head of the department reported that there was real dramatic merit in some of the plays and offered to direct the class in the production of one of the best of them. The project will reach its full completeness when the play is produced.

3. The project was carried out in its natural

setting. The work was done in the atmosphere of an institution of learning, where books and, more or less, expert advice were available. The college maintains considerable stage equipment and the Expression Department is constantly producing plays. For both the drama and the book the college community furnished a natural setting for the practical working of the projects.

CHAPTER III

THE PROJECT METHOD AS APPLIED TO THE HISTORY OF THE ENGLISH BIBLE

The purpose of this chapter is to give briefly an account of a course in the history of the English Bible wherein the project method of teaching was applied. The class consisted of first year students, Freshmen, and the course covered a period of approximately eight weeks, making a total of sixteen recitations.

Usually an Uninteresting Course.—The teacher had noticed that this subject as previously taught had been uninteresting to the average student. This particular phase of general Bible information was considered dry and difficult to learn. Many of the names seemed queer and entirely foreign, the dates of the translations had little meaning and the whole process was generally artificial and vague.

Causes for This Lack of Interest.—The question naturally arises, Why should not a college student find interest in a subject of such practical value; a subject concerning the most widely known book in the world? There are several reasons that are patent. First, the information was all second-

hand and too briefly compiled. The student had not the zest that the author of the book enjoyed as he searched through the original sources of information and got at the material out of which books are made. The average mind rebels at prepared knowledge and has a longing for the spirit of adventure which the author enjoys in his search for information. I well remember with what reluctance my former students undertook a study of the various translators, the dates, and characteristics of each translation. The trouble seemed to lie in the thought that the story of the English Bible was set apart from life and that there was nothing in it that might make its appeal to the life of to-day.

The second reason why the course was uninteresting and difficult was that the student fell in largely with the memoriter method of study. The material was to be memorized; to be recited in class and retained only long enough to write down on an examination paper and then discarded to that oblivion where college students cast much that they learn. The besetting sin of most students is that they try to memorize the facts they find in books, instead of using these facts as an aid in understanding the *subject.*

Most teachers will confess that there is a strong tendency among students to learn just what they find in the book. Worst of all they learn it in disconnected, disjointed fashion, out of relation with other facts. It is but trite to say that this

stultifies intellectual initiative and produces imitators and memorizers rather than thinkers and scholars. The main objective of the average student in his study time, is to retain the information of the book, so that it may be recalled in the classroom when demanded by the teacher. He is often a slave digging out facts to be presented to an instructor, instead of an investigator working on his own account in coöperation with his teacher.

I have discovered that there was a third cause for lack of interest in the subject. This might properly be termed, a *lack of an adequate objective.* There was no pertinent life-interest in the history of the English Bible to the student; no use for the information save to be repeated in class and reproduced on examination. Had the student had an appointment to deliver a speech on this subject before the Literary Society, he might have attacked the problem in an entirely different spirit. Or if some religious newspaper had requested an article along this line he could have approached his task with the consciousness that there was a reality in the work; a use for the thing he was trying to produce. As a matter of fact this is one standard by which the worth of any body of knowledge may be judged. This theory, of course, may easily be carried to absurd limits, but in it is to be found a factor which will go far toward vitalizing our conceptions of worthwhile knowledge.

A Project in Dramatization.—Realizing the

need of some stimulating objective in the course, the teacher suggested that the class, if they cared to, might dramatize the story of the English Bible. Suggestions and opinions were called for and there seemed to be entire unanimity on the part of the class in desiring to undertake the project. This of course was a very natural outcome, as every teacher well knows; for the average student is very willing to adopt the novel, and anything that looks interesting and out of the ordinary. But the impulse is not a bad one, and often the essentials of what we are driving at may be attained by following the natural bent of the student's mind. If dramatizing the history of the English Bible will enable a group of students to grasp the essential facts in the situation, then the innovation is justifiable.

The plan of dramatization was thoroughly discussed by the class. It was agreed that a very simple presentation was necessary, and that the project might be carried to its full completion and would be presented in the college chapel some Sunday evening. In any event, presentation was to be made in the class as the culminating event in the course.

Textbook or Not.—In this course no textbook was used. As a guide to the general topic a chapter from a textbook which gave a general survey of the Bible and its contents was selected. This chapter gave very briefly the various translators and their work, extending from the early Anglo-

Saxon fragmentary translations down to the Standard Edition of the American Revised Version. It was desired that the bulk of the work should be done in the library and that many sources of information would be found.

A brief outline of the proposed field of study was put on the blackboard and kept constantly before the class for reference and discussion. The outline was arranged chronologically with brief suggestive hints and dates as follows:

Early Anglo-Saxon Translations

I. Entrance into England of Augustine, the Roman-Catholic monk, with the Vulgate, 596. From this Latin text sprang most of the fragmentary translations of this period.

II. Caedmon, a monk of Whitby in Northumbria, died 580. Author of the metrical paraphrases of the creation account and Old Testament stories.

III. Guthlac of Croyland near the close of the seventh century prepared an interlinear translation of the Pslams.

IV. Adhelm, Bishop of Sherbourne, later translated the Psalms into the English Vernacular, some in prose, some in poetry.

V. Bede, the ecclesiastical historian, is credited with a translation of the whole Bible, but the claim is doubtful; it is more probable that he translated the Gospel of John. Died 735.

VI. King Alfred is said to have translated some portions and to have prefixed the Ten Commandments in English to his laws. Other fragmentary translations were probably executed under his direction. Died 901.

VII. Aelfric, Archbishop of Canterbury, about 990.

Credited with the most extensive translation from the Latin into the vernacular.

The Norman Invasion (1066)

I. For several centuries biblical work was characterized by fragmentary translations into Norman-French.

II. The Canterbury Psalter of 12th century contains interlinear translations of Anglo-Saxon and Norman-French.

The Manuscript Bible

I. Wycliffe (died 1384) a landmark in the history of the English Bible.

His New Testament appeared about 1380, the whole Bible soon after.

Translations made from Latin Vulgate and the vernacular text current at that time.

II. Purvey, a contemporary of Wycliffe, soon after the latter's death undertook a complete revision of the Bible. This step contributed much to a refinement of the English translation.

The Printed Bible (Translations of the Period of the Reformation)

I. Tyndale, a Franciscan priest known as the father of the English Bible. Burned at the stake 1536. Tyndale's work was influenced by contact with the Greek New Testament of Erasmus; his life was a conspicuous factor in the dissolution of the Roman Catholic Church. He issued the New Testament in full and parts of the old, but died before the work was completed.

II. Coverdale issued the first completed printed English Bible 1535.

Translation based upon the Vulgate and translations of Luther and Tyndale, no claim being made that the work was based upon the original languages.

III. Matthew (Rogers). The Matthew Bible appeared in 1537. Its real author was, most probably, John Rogers, a friend of Tyndale, with whom the latter left his unfinished manuscripts before he died.

IV. Taverner.—Richard Taverner edited in 1539 a Bible which was principally a revision of the work of John Rogers. Taverner was a Greek scholar.

V. The Great Bible, 1539. (Cromwell, Cranmer, Tunstall and Heath.)

VI. The Geneva Bible, 1560. This translation made in exile.

VII. The Bishops' Bible, 1568. Genevan Bible was too Calvinistic and anti-episcopal, and the Great Bible was defective in translation, hence the Bishops' Bible (three-fourths of translators were bishops), the official Bible of the Church.

VIII. Rheims and Douay Version, a product of the Roman church, 1609; was not translated from the Greek and Hebrew but from the Latin Vulgate.

Translations from 1611 to Present

I. The Authorized Version, 1611, commonly called the King James Version.

II. The English Revised Version, 1885. American scholars participated by way of suggestion; these suggestions were incorporated in an appendix to each volume.

III. The American Revised Version, 1898; issued by the University presses of England with American appended suggestions incorporated in the text.

IV. Standard Edition of the American Revised Version, 1901; an American product which is perhaps nearer to the original Scriptures than any to date.

Bibliography:

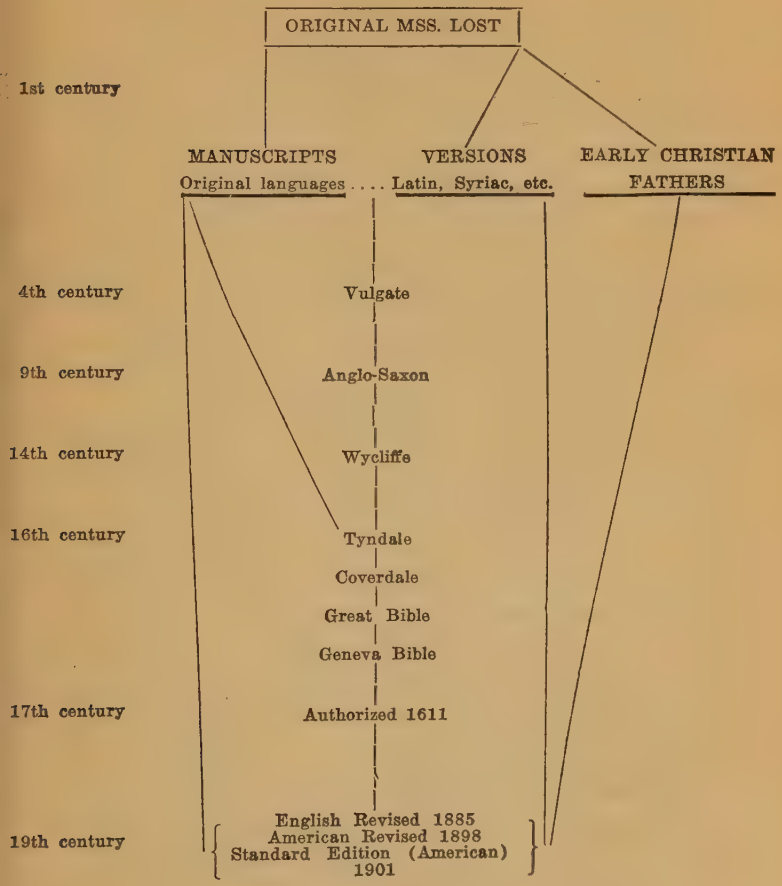
WESCOTT: History of the English Bible.
SMYTH: How We Got Our Bible.

PRICE: The Ancestry of Our English Bible.
EISELEN-BARCLAY: The Worker and His Bible.
GARDNER: The Bible as English Literature.
Encyclopedias and Bible Dictionaries.

A More Condensed Scheme.—A more condensed scheme of the course is very helpful and may also be kept constantly in view of the class. It is advisable to have each student retain a copy of the outline and the briefer diagram in his notebook for constant reference. This is no minor matter. Students do not generally see knowledge groups in wholes. One of the first things to see in any course is the end. A journey is always pleasanter and shorter if the end is kept in view. Not to know where one is going, in travel or in study, is at once confusing and debilitating. As I look back over my college work as a student I am impressed with the fact that I seldom knew just where I was headed. Teachers should be careful to explain to their students the main objectives of their work. There is too much fragmentery knowledge which can never properly be organized. The student needs constantly to be taken on the plane of the teacher where he may see his work in its proper perspective.

The diagram given on opposite page, a kind of family tree of our English Bible, is adapted from the one given in that admirable little book of J. Patterson Smyth, "How We Got Our Bible." The following paragraphs will show more fully the

DIAGRAM SHOWING GENEALOGY OF THE ENGLISH BIBLE[1]



1 Adapted from Smyth's, 'How We Got Our Bible.'

manner in which modern scholars make use of ancient manuscripts, old versions and quotations from the early Christian Fathers:

"The science that deals with this mass of evidence is called 'textual criticism,' a science which though only in its infancy when our Authorized Version was issued, has reached in the present day a very high degree of perfection. Suppose then, our revisers, men skilled in this study, are occupied on say a passage in the Epistle to the Romans, desiring to present as nearly as possible as it left the hands of St. Paul, how will they make use of this mass of evidence?

"1. They will search for the very oldest Greek manuscripts in which the Epistle occurs, for, as we have already seen, the oldest are likely to be the most correct, and they will get as many as possible of them to compare them together for the eliminating of any errors that may have crept in, for it is evident that if a number of copies are made of the same original, even should each of the copyists have erred, no two are likely to make the same error, therefore a false reading in any one can often be corrected by comparison with the others.

"2. Then they will examine the Ancient Versions, and see how the passage in question was read in Syriac and Latin and other ancient languages 1700 years ago.

"3. But what use can they make of the rest of the parchments—those writings of the early Christian Fathers? A very important use. They search these carefully for quotations from this Epistle. These early Fathers quoted Scripture so largely in their Controversies that it has been said if all the other sources of the Bible were lost, we could recover the greater part of it from their writings."[1]

[1] Smyth: How We Got Our Bible. James Pott & Co.

A Bird's-eye View of the Course.—The general plan of procedure in the course was to have the class work up the data to supplement the outline, keeping in mind always the ultimate objective of presenting in simple dramatic form the high points in this story of the evolution of the English Bible. Before making the detailed study of the various editions, a rapid survey of the entire field was made, devoting two or three recitations to this task. After the general drift of the story was had, principally through lectures given by the instructor, detailed assignments were made for work in the library.

Library Work.—The task now was to make a careful investigation of some of the early Anglo-Saxon translators and their contribution toward the work. It is a mistake to think that students dislike to do research work. Some of the best work done by the Freshman class at this particular time was of that nature. There is in this kind of work, the spirit of independence; of doing something on one's own account. There is nothing so stimulating to the average student as the consciousness that his task calls for originality, and that he may walk an unbeaten path. I have seen my own students enter in upon such limited research with a vigor and interest that no textbook, however attractively written, could command.

It was in this spirit of literary adventure that a class of Freshmen set out to learn something about Caedmon, Guthlac and Adhelm; for this was

the first day's assignment. The class was divided into three groups and each group was assigned a translator. Notes were to be taken and reported. Everything in the library of the college was ransacked for information concerning these queer names. Dictionaries, encyclopedias, books on Biblical literature, history texts, etc., were all requisitioned, that interesting data might be unearthed to go into the dramatic arrangement of the story.

Problem of the Arrangement of the Drama.—Very soon the question of the elaborateness of the dramatic arrangement arose. It was soon discovered that the arrangement must of necessity be as simple as possible. How are we to present on the stage the facts which we have dug up? This was an early question. Some asked, are we to let Caedmon come on the stage and tell of his part and what he did; and are Wycliffe and Tyndale to do the same? Some suggested that it would be a flagrant exhibition of egotism for either of these characters to tell of their sacrifices and hardships in their efforts to put the Latin Bible into the English Vernacular. Some suggested that the *spirits* of these men might appear on the stage and thus obviate some of the oddities of the other plan. It was generally agreed that while a pronouncement in the first person would bring about certain perplexities, it was necessary to present these old characters, because the

audience would be interested in their general appearance.

"History" the Interlocutor.—After considerable contemplation and discussion it was finally agreed that there would be a character named "History," and that the whole pageant would revolve around this one personage. "History" would recite a prologue and prepare the audience for what was coming; she would present the different translators and tell of that part of their lives which might be embarrassing if related in the first person. The advantage of a versatile character like "History" was soon appreciated, and many of the problems of an intricate drama were solved. For the play had now resolved itself into a simple pageant, with "History" as the leading manipulator.

The Initiative of the Student.—One of the most valuable assets of the classroom is student initiative. A cut-and-dried plan rigorously prescribed is often damaging to the spirit of freedom and self-reliance. It is essential that the teacher have definite plans, but they must not be divulged in autocratic fashion. The end-point must be clearly in view but the route to be traveled must be decided upon after consultation with the whole traveling party, though the guide may know all the time the best route. The besetting sin of many teachers is an attitude of autocracy. In a course such as this, there must be the spirit of coopera-

tive planning. There must be hesitation and questioning, even though the teacher has to feign it, just as orators whose flow of language is artificially smooth after many repetitions of the same speech, purposely hesitate before making statements as though they were thinking their way out for the first time. There must be freshness and originality in our class-room procedure if vital interest is to be maintained, and there is no surer way to avoid ruts and stilted performance than to have students participate in the planning and general movement of a course of study.

The Recitation.—The recitation was devoted largely to a discussion of the findings in the library. Each student came with notes and was prepared to lead in the discussion whenever called upon. The dramatic idea was kept constantly in the foreground and the question was frequently raised, How would you present this to an audience not familiar with the details of the situation? Sometimes the instructor would assume the rôle of "History" and call upon someone to play the part of a certain character. For instance, after appropriate introductory remarks which History might be expected to make, Tyndale was called to the front to give an account of his work. As an example, one student gave the following account which is fairly representative of the answers:

"Tyndale—While at Cambridge I came in contact with the New Testament of Erasmus. In a quiet way I

began to expound the Scriptures and my experience soon convinced me that nothing could be accomplished in the way of the spiritual elevation of the people unless the Bible could be placed before them in their mother tongue, etc."

By-Products of the Course.—In the dramatization of the history there arose questions and situations which in ordinary procedure would never have come up. There was the matter of costuming. How did Caedmon look in his day? and, was Tyndale a contemporary of Shakespeare; so that he might properly be fitted in the well-known Elizabethan dress? Investigations had to be made into the dress and habits of friars, priests and monks. Would there be monastery scenes and what would represent, appropriately, the interior of a medieval monastery? Would Wycliffe appear on the stage with a copy of the King James Version bound in limp leather? What did the Manuscript Bible look like, and how did the printed Bible of the 16th century differ in general appearance from our 20th century editions. Adequate answers to all these questions were necessary before the pageant could be intelligently arranged.

These various problems of technique were assigned to groups of the class and they were required to report to the class their findings. History books, dictionaries and encyclopedias were requisitioned in this search and much interesting and informing data were procured. Some brought

books to the class showing old cuts of Tyndale, Wycliffe and others. Professors of Old English were cross-questioned concerning the physical appearance of 7th century manuscripts, and from this department came specimens of fragmentary translations of early Anglo-Saxon writers, all contributing directly to an enrichment of the background of the story.

Authorized and Revised Version.—Another problem was encountered. This was in an effort to portray the work which brought forth the Authorized Version and subsequent revisions. The class soon realized that the circumstances out of which the King James Version arose would furnish some complexity for their simple dramatic arrangement. There was the group of scholars who did the work, their meetings in companies, their general meeting, comparisons of notes, and final judgment. How should it all be condensed and presented in a fashion which would at once be intelligible and brief? All of these questions necessitated a thorough understanding of the general situation, and the class accumulated considerable amount of data which under ordinary methods would never have been gotten.

It was finally decided that one scene would be devoted to a sitting of the general committee; this, one of the final meetings. Here a summary report would be made by one of the scholars, which would give the audience a rapid survey of the work. It was intimated that a scene could be

arranged in which King James appeared and expressed his desire for a new translation. The general opinion prevailed that a sitting of the committee in their final deliberations would suffice for a portrayal of this version. It is needless to state that after such discussion and investigation the class had a real grip upon the situation out of which grew the great 17th century translation.

In similar fashion the later revised versions were to be presented. A scene was to be devoted to the work of the American Revisers. The principal character of this scene, of course, was to be Dr. Philip Schaff. While in general session some members of the committee rehearsed the work which they had undertaken, and gave the reasons and causes which brought forth the Standard Edition.

The Project Completed.—Toward the end of the course, notice was given that one recitation would be given to the presentation of the pageant to the class. The occasion was to be very informal and the assignment of parts was made only after the class had assembled. Every member was supposed to be able to play any part. Under such an arrangement, crudities were inevitable, but the main pedagogic objective was attained. The class assembled in a spirit of enthusiasm, the "hearers" were well informed on the subject, and the fact that fellow-students assumed the rôles of ancient celebrities added a unique interest to the situation.

A Practical Outcome.—Members of this class have been called upon by the college Y. W. C. A. to present their pageant, the History of the English Bible, at one of the regular Sunday evening sessions. This request has added a very practical phase to their work and they are now preparing, among themselves, to make the presentation before the college community.

Summary.—The situation: A class of first-year students, with an enrollment of approximately one hundred. The class was divided and met in two sections. The task for the teacher was to lead them into an understanding of the history of our English Bible. The allotted time for this undertaking was eight weeks with two recitations a week.

The subject was generally considered "dry," and the average student found difficulty in appropriating the material and making a vital contact with the subject.

The following results were observed:

1. The problem of dramatization furnished an objective and gave a practical turn to the work of the student. Study was for a purpose; mental work was to culminate in action. The student felt that what he put into his mind would soon express itself in life. The result was that an element of interest was injected into the enterprise and this interest touched with enthusiasm was evident throughout the course.

2. Nothing so gladdens the heart of a teacher as

the consciousness that students enjoy their work; and on the other hand there is nothing so debilitating to his spirit as an attitude of indifference. It was noted that in this case the students enjoyed their work and entered upon their task with enthusiasm. The discussion went beyond the classroom, and outside there were lively arguments relating to the excellence of the King James Version against later revisions and vice versa.

3. Was time wasted in dramatizing the course? Would not the lecture method have been more economical? Or, would not a textbook have covered the field in a more orderly manner? These questions may all be answered negatively. Time was taken in discussing elementary dramatic technique but not wasted. These discussions served to bring out facts of the historical situation in a manner that questions and lectures could never have done. Nevertheless, these means, the lectures and questions, were employed at times, but were always secondary.

4. Was the method unconventional and did it run counter to the laws, written and unwritten, of pedogogical procedure? Perhaps so; but the results obtained justified the innovation. The main objectives of teaching were attained.

CHAPTER IV

A HARMONY OF THE GOSPELS

1. EDUCATIONAL PROJECT
2. ANALYTICAL OUTLINE

An Educational Project in the Four Gospels

Aim of the Course.—The aim of this course, briefly stated, is to acquaint the student with a first-hand knowledge of the four gospels. The class which worked through this project was composed of Freshmen, whose previous educational training had been in the high schools of South Carolina. Many of them had been reared, in at least nominally Christian homes, and had imbibed about the average amount of religious instruction obtainable under such conditions. Their knowledge of this particular section of New Testament literature was nothing to boast of, and an extemporaneous examination of the geography of Palestine, revealed an ignorance of Bible matter sufficient to cause serious concern to all charged with the religious education of children at home and in the Church School.

For this particular section of the New Testament course, there was allotted the time of ap-

proximately eight weeks, with two class periods a week.

The teacher had formerly taught the course in the conventional manner. A textbook was selected, or certain chapters from a book on Bible study were chosen and regular lessons were assigned. The usual questions of authorship, purpose of writing, characteristics and contents were discussed and the general plan of inductive teaching prevailed. The chief objection found was a lack of interest, and the usual feeling of "oughtness" compelled the student to do the work. There was much discussion of commentators and commentaries and little first-hand investigation of the Scripture itself.

One cardinal fault of much Bible study is that there is too much stress laid on what others have said about the Bible rather than a careful study of the Bible text itself. Commentaries are useful, but too often they are hindrances. The "traditions of the elders" were a menace to the clear religious thinking of Jesus's day, and there is reason to believe that the multifarious criticisms of the Bible and the elaborate systems of doctrine and of theology, will endanger the simple message of the gospels to-day. The true interpretation of the Bible will spring from a study of the Bible itself, and not from that source which begins with certain preconceptions of doctrinal and theological matters. The life of Jesus is often beclouded with the sentiments of well-meaning

biographers and commentators while the simple story of the gospel writers is hindered in its appeal to thinking men. Should there not be more of the study of the Bible itself and less of the "traditions of the elders"? This applies with particular emphasis to the teachings of the gospels, for in them there is veritably the heart of Christianity. Most of the religious irregularities since the apostolic days have had their origin in ecclesiastical dogmas which gradually grew out of the machinery of the Church; and reforms have always been instituted on the basis of the Scripture itself. This was conspicuously true in the Protestant Reformation, when the Bible translated in the vernacular of the nations became the strongest weapon for religious freedom and for that liberty of conscience so dear to Protestantism, and in the great revival of religion in the 16th century. The slogan "Scriptural holiness" and a "return to the Scriptures" as against the elaborate ritualism of the Church of England, made sure that movement which reëstablished the faith in experimental religion, then almost forgotten.

THE PROJECT

"To construct a Harmony of the gospels, using the text of the Scripture itself clipped from inexpensive editions of these writings."

Cheap editions of the gospels may be procured from the American Bible Society at the small price of a few cents a copy. These were used,

each member of the class securing two copies of each gospel. Each student was also equipped with a good pair of scissors and a jar of library paste.

A word about the mechanical arrangement of the Harmony may be permissible. Regular loose-leaf note paper was used to carry the clippings which were pasted therein in parallel columns. As the book lay open, on the page to the left, was to be found the two columns for Matthew and Mark, while just across on the opposite page were the two columns for Luke and John. Then the usual method was adopted of placing opposite, in the parallel, those selections referring to the same incident.

The Nature of the Harmony.—The word Harmony is a little misleading in this connection. There is no attempt to *harmonize* statements in the gospels which may appear to be at variance with each other, but rather an effort to present a visual scheme of the gospel narratives in parallel. Conscientious students of the Bible no longer try to harmonize the gospels in the sense of patching up and filling in differences, with the thought that they thus contradict each other. The gospels are valued for their differences as well as for their similarities, and any scheme or mechanical arrangement which will present them in their likeness and unlikeness will add greatly to a better understanding of these remarkable writings. This point has been clearly stated by Professors Stevens and Burton as follows:

"Still it is not to be forgotten that thus far every effort to accentuate their disagreement has only strengthened the impression of their concord as historical documents. The most powerful of all arguments for the substantial truthfulness of the witnessing evangelists is to be found in the self-consistency and verisimilitude of the history, when exhibited in a harmony constructed according to the principles indicated in this preface. If, after a century of modern criticism of the gospels, it is found that, despite all differences, the four mutually supplement and mutually interpret one another, so that from their complex combination there emerges *one* narrative, outlining a distinct historical figure, and producing upon the mind an irresistible impression of reality, it is difficult to imagine a more convincing attestation of the records on which the Christian church bases its faith in the person and work of its Founder than is furnished by this very fact."[1]

Value of Four Columns.—The work as done by this group shows a slight departure from the regular method adopted in most Harmonies. The usual plan is to omit or discontinue the four columns whenever the incident in question is mentioned by only one gospel writer. For instance, the early Judean ministry is given in detail only by John. The practice has been in such instances to extend the writing across the whole page at this point. This is done, of course, to economize space, and to prevent the glaring blanks, which would be inappropriate in a printed volume. However, this is not objectionable in a project of

[1] Stevens and Burton: A Harmony of the Gospels. Charles Scribner's Sons.

this kind. The blank spaces have a real pedagogic value in pointing out the differences in content of the writings. The additional number of pages necessary under this plan is not objectionable as would be the case where publishing costs are to be considered.

An Outline Necessary.—The making of a Harmony of the four gospels is too intricate a task for the average student, unless some kind of outline for his work is furnished. Such an undertaking requires painstaking care and a fund of information which is not possessed by an immature student. It would therefore be unfair to expect the average college freshman to enter upon an original work of this kind. He would soon lose himself in the intricacies of the task and would be overtaken with discouragement before his job was fairly begun. More will be learned by constructing a Harmony according to an outline already worked out, than by taking a vast amount of time required in a work of originality.

There are other very practical reasons for furnishing an outline. Most Student's Bibles carry in the appendix some outline of the Harmony of the Gospels, and in Bible dictionaries and encyclopedias are usually found similar material. With all this available, an original work would be well-nigh impossible.

As it is not desirable in cases where a limited amount of time may be devoted to the work, the teacher in this instance provided the class with a

definite, clear-cut outline. The outline used by the majority of the class was from "A Harmony of the Gospels" by Stevens and Burton, a copy of which is appended to this chapter. Some other outlines were used by different members of the of the class, from various sources.

It will be noted that the most satisfactory way to handle such a parallel study is to divide the general narrative into groups of incidents, and then place opposite to each other those passages which correspond to similar incidents. The principal divisions of the Harmony referred to above are as follows:

"Part I.—The Thirty Years of Private Life: From the Birth of Jesus until the Coming of John the Baptist.

"Part II.—The Opening Events of Christ's Ministry: From the Coming of John the Baptist until the Public Appearance of Jesus in Jerusalem.

"Part III.—The Early Judean Ministry: From the Public Appearance of Jesus in Jerusalem until His Return to Galilee.

"Part IV.—First Period of the Galilean Ministry: From the Return to Galilee until the Choosing of the Twelve.

"Part V.—Second Period of the Galilean Ministry: From the Withdrawal into Northern Galilee until the Final Departure for Jerusalem.

"Part VI.—Third Period of the Galilean Ministry: From the Withdrawal into Northern Galilee until the Final Departure for Jerusalem.

"Part VII.—The Perean Ministry: From the Final Departure from Galilee until the Final Arrival in Jerusalem.

"Part VIII.—The Passion Week: From the Final Arrival in Jerusalem until the Resurrection.

"Part IX.—The Forty Days: From the Resurrection to the Ascension." [2]

The Bird's-eye View.—It is always worth while for a class to get a general view of the task they are undertaking. Seeing the end before one begins always aids in continuity of thought and permits a firmer grasp upon the subject. Therefore, it seems advisable before beginning this project to acquaint the student with the outstanding facts in the gospel narratives in chronological order. To do this one will find it helpful to select one of the gospels, say Matthew, and run through it rather rapidly from beginning to end. There is value also in having the class present a brief outline of this gospel when the survey is completed.

Value of Intensive Study in Connection with Project.—It must be borne in mind that the project method is not a panacea for all educational ills. The project must often be supplemented with other material and with other methods. In this particular case, the teacher found it very helpful, in making an intensive study of the teachings of Jesus as recorded in one of the gospels; the one chosen in this instance was that of Matthew. To omit the spiritual significance of these writings would be unpardonable in any teacher of the Bible. Considerable time was spent on a discussion of

2. Stevens and Burton: A Harmony of the Gospels.

the spiritual and ethical value of the Sermon on the Mount, of the parables, of the character of the disciples, the social and religious problems of the day, the political situation and the general historical background of the period.

Results.—As the project progressed there were many signs of original work on the part of the class. Questions arose in their logical order, and difficulties were met in the manner in which they are encountered in real life. The following instance will illustrate the point: One morning some complaints were made that there was difficulty in adjusting John's writing to the other three. The cause of the trouble was that John was strikingly different from Matthew, Mark, and Luke. Some said they would have to leave long blank spaces in the columns of the first three writers in order to get in the singular statements of the author of the fourth gospel. One can imagine the interest of the teacher in a situation like this. The class had discovered the *synoptic problem* and had come upon it in their own way. There was great interest and a desire to know how the problem might be explained.

The question seemed important enough to require some extra time; so after consultation it was decided by the class that it would be worth while to turn aside from the project work for one recitation and investigate this so-called synoptic problem. Library references were given and the

class instructed to find what scholars had to say about these similarities and differences. The problem was of course too difficult and far-reaching to be handled in any adequate manner in so brief a time, but some interesting data were found and contact made with one of the most interesting investigations in New Testament literature.

Another illustration will show the practical value of the project in this instance. In the beginning of the work the preface in Luke and prologue in John, constituted a problem in arrangement which brought forth interesting discussion. This was the question: "Should the preface and the prologue be placed opposite each other, indicating their similarity of function, or should they occupy places, not in parallel, showing that their purpose was different in introducing these accounts?" Some members of the class thought one way, some another. An investigation of these opening verses was necessary, the result of which was a better acquaintance with the purpose of both John and Luke in introducing their narratives. It is by this method of the project that the student approaches his problems in their natural setting and in the manner in which he meets them in life. The synoptic problem was discovered by Bible students in just the way that this class of freshmen made their discovery. The teacher had the year before introduced the synoptic problem as it appeared in the textbook, but

it was received as an academic question and was treated with an indifference characteristic of much Bible study.

Interest.—The degree of interest manifested by most of the students in the prosecution of this project is not to be overlooked. The idea that they were doing a complete piece of work was a constant incentive to their endeavors, and interest never lagged from beginning to end. Another element that added reality to their task was that they were to own their production and that it was to become a part of their library. The project was no laboratory experiment which had only academic value, but was a real life problem. They were making a real book—a book that might be published. The thrill that comes to one when he has made something was theirs, and the impulse to produce a worthy product was in many instances as real as that enjoyed by a seasoned author who sets out to write a book.

Mechanical Make-up.—Not least among the instructions from the teacher were those concerning neatness and the value of an appropriate binding with the general bearing of a properly prepared manuscript. Each book was to be bound in brown heavy weight paper, with brass clasps. On the outside cover was neatly printed the title, and the author's name. Appropriate acknowledgment was made to authors of outlines, or to other sources from which material was obtained. A brief outline, showing the main divisions of the

Harmony was prefixed, that the reader might get at a glance the general scheme of the work. All of these details were stressed, and the pedagogic value of such requirements is well understood by the experienced teacher.

ANALYTICAL OUTLINE OF THE FOUR GOSPELS[3]

PART 1

THE THIRTY YEARS OF PRIVATE LIFE

CHAPTER 1. INTRODUCTORY

SECTION				
1. Prologue of John's gospel	.....	.....	.....	Jo. 1:1–18
2. Preface of Luke's gospel	.....	.....	Lu. 1:1–4	
3. The two genealogies	Mt. 1:1–17	.....	Lu. 3:23–38	

CHAPTER 2. THE ANNUNCIATIONS

4. Birth of John the Baptist promised	.....	.....	Lu. 1:5–25
5. The annunciation to Mary	.....	.....	Lu. 1:26–38
6. The annunciation to Joseph	Mt. 1:18–25		
7. Mary's visit to Elisabeth	.....	.....	Lu. 1:39–56

CHAPTER 3. BIRTH OF JOHN THE BAPTIST AND OF JESUS

8. Birth of John the Baptist	.....	.....	Lu. 1:57–80
9. Birth of Jesus the Christ	Mt. 1:18–25	.....	Lu. 2:1–7
10. The angels and the shepherds	.....	.....	Lu. 2:8–20

[3] From 'A Harmony of the Gospels,' by Stevens and Burton.

SECTION				
CHAPTER 4. THE INFANCY OF JESUS				
11. The circumcision	.....	.....	Lu. 2:21	
12. The presentation in the Temple	.....	.....	Lu. 2:22–39	
13. Wise Men from the East	Mt. 2:1–12			
14. Flight into Egypt and return to Nazareth	Mt. 2:13–23			
CHAPTER 5. JESUS' LIFE IN NAZARETH				
15. Childhood at Nazareth	Mt. 2:23	.....	Lu. 2:(39) 40	
16. Visit to Jerusalen when twelve years old	.....	.....	Lu. 2:41–50	
17. Eighteen years at Nazareth	.....	.....	Lu. 2:51, 52	

PART 2

THE OPENING EVENTS OF CHRIST'S MINISTRY

CHAPTER 6. THE BEGINNING OF THE GOSPEL				
18. The ministry of John the Baptist	Mt. 3:1–12	Mk. 1:1–8	Lu. 3:1–18 (19, 20)	
19. The Baptism of Jesus	Mt. 3:13–17	Mk. 1:9–11	Lu. 3:21, 22 (23a)	
20. The temptation in the wilderness	Mt. 4:1–11	Mk. 1:12, 13	Lu. 4:1–13	
CHAPTER 7. THE BEGINNINGS OF FAITH				
21. John's testimony before the priests and Levites	.....	.....	.....	Jo. 1:19–28
22. Jesus the Lamb of God	.....	.....	.....	Jo. 1:29–34
23. The first three disciples	.....	.....	.....	Jo. 1:35–42
24. Philip and Nathanael	.....	.....	.....	Jo. 1:43–51
25. The first miracle: water made wine	.....	.....	.....	Jo. 2:1–11
26. Sojourn in Capernaum	.....	.....	.....	Jo. 2:12

PART 3

THE EARLY JUDEAN MINISTRY

CHAPTER 8. THE BEGINNING OF CHRIST'S WORK IN JERUSALEM

SECTION				
27. First cleansing of the Temple	.....	.....	.....	Jo. 2:13–22
28. Discourse with Nicodemus	.....	.....	.....	Jo. 2:23–3:21

CHAPTER 9. PERIOD OF PREACHING AND BAPTIZING IN JUDEA

29. Christ baptizing in Judea	.....	.....	.....	Jo. 3:22–24
30. John's testimony to Christ at Ænon	.....	.....	.....	Jo. 3:25–36

CHAPTER 10. THE TWO DAYS' MINISTRY IN SAMARIA

31. The departure from Judea	Mt. 4:12	Mk. 1:14	.....	Jo. 4:1–3
32. Discourse with the woman of Samaria	.....	.....	.....	Jo. 4:4–26
33. The gospel in Sychar	.....	.....	.....	Jo. 4:27–42

PART 4

FIRST PERIOD OF THE GALILEAN MINISTRY

34. Imprisonment of John the Baptist and beginning of Christ's Galilean Ministry	Mt. 4:12, [13–16], 17	Mk. 6:17, 18; 1:14; 15	Lu. 3:19, 20; 4:14, 15	Jo. 4:43, 45
35. The nobleman's son	.....	.....	.....	Jo. 4:46–54
36. First rejection at Nazareth	.....	.....	Lu. 4:16–30	
37. Removal to Capernaum	Mt. 4:13–16	.....	Lu. 4:31a	

CHAPTER 12. CALL OF THE FOUR, AND THE FIRST PREACHING TOUR

SECTION				
38. The Call of the Four	Mt. 4:18–22	Mk. 1:16–20	Lu. 5:1–11	
39. A day of miracles in Capernaum	Mt. 8:14–17	Mk. 1:21–34	Lu. 4:31–41	
40. First preaching tour in Galilee	Mt. 4:23, 8:1, 2–4	Mk. 1:35–45	Lu. 4:42–44, 5:12–16	

CHAPTER 13. GROWING HOSTILITY OF THE SCRIBES AND PHARISEES

41. The paralytic borne of four	Mt. 9:1, 2–8	Mk. 2:1–12	Lu. 5:17–26	
42. The call of Matthew	Mt. 9:9–13	Mk. 2:13–17	Lu. 5:27–32	
43. The question about fasting	Mt. 9:14–17	Mk. 2:18–22	Lu. 5:33–39	
44. The infirm man at the pool of Bethesda.	.....	.....	.....	Jo. 5
45. The disciples plucking grain	Mt. 12:1–8	Mk. 2:23–28	Lu. 6:1–5	
46. The man with the withered hand	Mt. 12:9–14	Mk. 3:1–6	Lu. 6:6–11	

PART 5

SECOND PERIOD OF THE GALILEAN MINISTRY

CHAPTER 14. ORGANIZATION OF THE KINGDOM

47. The wide-spread fame of Christ	Mt. 4:23–25; 12:15–21	Mk. 3:7–12	Lu. 6:17–19
48. The choosing of the Twelve	Mt. 10:2–4	Mk. 3:13–19a	Lu. 6:12–19
49. The sermon on the Mount	Mt., chaps. 5, 6, 7, (8:1)	.....	Lu. 6:20–49

CHAPTER 15. THE SECOND PREACHING TOUR

SECTION			
50. The centurion's servant	Mt. 8:5–13	.....	Lu. 7:1–10
51. The raising of the widow's son at Nain	.....	.....	Lu. 7:11–17
52. John the Baptist's last message	Mt. 11:2–30	.....	Lu. 7:18–35
53. Anointing of Jesus at home of Simon the Pharisee	.....	.....	Lu. 7:36–50
54. Christ's companions on his second preaching tour	.....	.....	Lu. 8:1–3

CHAPTER 16. A DAY OF TEACHING BY THE SEA OF GALILEE

55. Warnings to the scribes and Pharisees "an eternal sin"	Mt. 12:22–45	Mk. 3:19b–30	
56. The true kindred of Christ	Mt. 12:46–50	Mk. 3:31–35	Lu. 8:19–21
57. The parables by the sea	Mt. 13:1–53	Mk. 4:1–34	Lu. 8:4–18

CHAPTER 17. A DAY OF MIRACLES BY THE SEA OF GALILEE

58. The stilling of the tempest	Mt. 8:(18) 23–27	Mk. 4:35–41	Lu. 8:22–25
59. The Gadarene demoniacs	Mt. 8:28–34	Mk. 5:1–20	Lu. 8:26–39
60. The raising of Jairus's daughter	Mt. 9:(1)18–26	Mk. 5:21–43	Lu. 8:40–56
61. The two blind men and the dumb demoniac	Mt. 9:27–34		

CHAPTER 18. THE THIRD PREACHING TOUR

62. Second rejection at Nazareth	Mt. 13:54–58	Mk. 6:1–6a	
63. Third preaching tour continued	Mt. 9:35	Mk. 6:6b	
64. Mission of the Twelve	Mt. 9:36–11:1	Mk. 6:7–13	Lu. 9:1–6
65. Death of John the Baptist	Mt. 14:1–12	Mk. 6:14–29	Lu. 9:7–9

CHAPTER 19. THE CRISIS AT CAPERNAUM

SECTION				
66. The feeding of the five thousand	Mt. 14:13–23	Mk. 6:30–46	Lu. 9:10–17	Jo. 6:1–15
67. Jesus walking on the water	Mt. 14:24–36	Mk. 6:47–56	.....	Jo. 6:16–21
68. Discourse on the Bread of Life	.....	.....	.....	Jo. 6:22–71
69. Discourse on eating with unwashen hands	Mt. 15:1–20	Mk. 7:1–23		

PART 6

THIRD PERIOD OF THE GALILEAN MINISTRY

CHAPTER 20. THE FIRST NORTHERN JOURNEY FOR RETIREMENT

70. Journey toward Tyre and Sidon; The Syrophoenician woman's daughter	Mt. 15:21–28	Mk. 7:24–30		
71. Return through Decapolis, many miracles of healing	Mt. 15:29–31	Mk. 7:31–37		

CHAPTER 21. A BRIEF RETURN TO THE SEA OF GALILEE

72. The feeding of the four thousand	Mt. 15:32–38	Mk. 8:1–9		
73. The Pharisees and Sadducees demanding a sign from heaven	Mt. 15:39, 16:12	Mk. 8:10–21		
74. The blind man near Bethsaida	.....	Mk. 8:22–26		

CHAPTER 22. THE SECOND NORTHERN JOURNEY FOR RETIREMENT

75. Peter's confession	Mt. 16:13–20	Mk. 8:27–30	Lu. 9:18–21	
76. Christ foretells his death and resurrection	Mt. 16:21–28	Mk. 8:31; 9:1	Lu. 9:22–27	

SECTION				
77. The transfiguration	Mt. 17:1–13	Mk. 9:2–13	Lu. 9:28–36	
78. The demoniac boy	Mt. 17:14–20	Mk. 9:14–29	Lu. 9:37–43a	
79. Christ again foretells his death and resurrection	Mt. 17:22, 23	Mk. 9:30–32	Lu. 9:43b–45	
CHAPTER 23. IN CAPERNAUM AGAIN				
80. The shekel in the fish's mouth	Mt. 17:24–27	Mk. 9:33a		
81. Discourse on humility and forgiveness.	Mt., chap. 18	Mk. 9:33–50	Lu. 9:46–50	
CHAPTER 24. AN AUTUMN VISIT TO JERUSALEM				
82. Christ at the Feast of Tabernacles	.....	.....	.....	Jo. 7:1–52
83. The woman taken in adultery	.....	.....	.....	Jo. 7:53; 8:11
84. Discourse on the Light of the World	.....	.....	.....	Jo. 8:12–30
85. Discourse on spiritual freedom	.....	.....	.....	Jo. 8:31–59

PART 7

THE PEREAN MINISTRY

CHAPTER 25. FROM THE DEPARTURE FROM GALILEE UNTIL AFTER THE FEAST OF DEDICATION

86. The final departure from Galilee	Mt. 19:1, 2; 8:(18) 19–22	Mk. 10:1	Lu. 9:51–62	
87. The mission of the Seventy	Mt. 11:20–30	.....	Lu. 10:1–24	
88. The Good Samaritan	.....	.....	Lu. 10:25–37	
89. Visit to Martha and Mary	.....	.....	Lu. 10:38–42	
90. Healing of the man born blind	.....	.....	.....	Jo. chap. 9
91. The Good Shepherd	.....	.....	.....	Jo. 10:1–21
92. Christ at Feast of Dedication	.....	.....	.....	Jo. 10:22–42

CHAPTER 26. FROM THE FEAST OF DEDICATION UNTIL AFTER THE WITHDRAWAL TO EPHRAIM

SECTION				
93. Discourse on prayer	.....	.....	Lu. 11:1–13	
94. Woes against the Pharisees, uttered at a Pharisee's table	.....	.....	Lu. 11:14–54	
95. Warnings against the spirit of Pharisaism	.....	.....	Lu. chap. 12	
96. The Galileans slain by Pilate	.....	.....	Lu. 13:1–9	
97. The woman healed on a sabbath	.....	.....	Lu. 13:10–21	
98. The question whether few are saved	.....	.....	Lu. 13:22–30	
99. Reply to the warning against Herod	.....	.....	Lu. 13:31–35	
100. Discourse at a chief Pharisee's table	.....	.....	Lu. 14:1–24	
101. Discourse on counting the cost	.....	.....	Lu. 14:25–35	
102. Three parables of grace	.....	.....	Lu. chap. 15	
103. Two parables of warning	.....	.....	Lu. chap. 16	
104. Concerning forgiveness and faith	.....	.....	Lu. 17:1–10	
105. The raising of Lazarus	.....	.....	.....	Jo. 11:1–46
106. The withdrawal to Ephraim	.....	.....	.....	Jo. 11:47–54

CHAPTER 27. FROM THE WITHDRAWAL TO EPHRAIM UNTIL THE FINAL ARRIVAL IN JERUSALEM

107. The ten lepers	.....	.....	Lu. 17:11–19	
108. The coming of the kingdom	.....	.....	Lu. 17:20; 18:8	
109. The Pharisee and the publican	.....	.....	Lu. 18:9–14	
110. Concerning divorce	Mt. 19:3–12	Mk. 10-2–12		
111. Christ blessing little children	Mt. 19:13–15	Mk. 10:13–16	Lu. 18:15–17	
112. The rich young ruler	Mt. 19:16; 20:16	Mk. 10:17–31	Lu. 18:18–30	
113. Christ foretells his crucifixion	Mt. 20:17–19	Mk. 10:32–34	Lu. 18:31–34	
114. Ambition of James and John	Mt. 20:20–28	Mk. 10:35–45		
115. The blind men near Jericho	Mt. 20:29–34	Mk. 10:46–52	Lu. 18:35–43	

SECTION				
116. Visit to Zacchaeus	.....	.....	Lu. 19:1–10	
117. Parable of the Minae	.....	.....	Lu. 19:11–28	
118. Anointing of Jesus by Mary of Bethany	Mt. 26:6–13	Mk. 14:3–9	.....	Jo. 11:55; 12:11

PART 8

THE PASSION WEEK

CHAPTER 28. SUNDAY—A DAY OF TRIUMPH

119. The triumphal entry	Mt. 21:1–11	Mk. 11:1–11	Lu. 19:29–44	Jo. 12:12–19

CHAPTER 29. MONDAY—A DAY OF AUTHORITY

120. The cursing of the fig tree	Mt. 21:18, 19 (20–22)	Mk. 11:12–14	
121. Second cleansing of the Temple	Mt. 21:12–17	Mk. 11:15–19	Lu. 19:45–48; 21:37, 38

CHAPTER 30. TUESDAY—A DAY OF CONFLICT

122. The fig tree withered away	Mt. 21:20–22	Mk. 11:20–25	
123. Christ's authority challenged	Mt. 21:23–27	Mk. 11:27–33	Lu. 20:1–8
124. Three parables of warning	Mt. 21:28; 22:14	Mk. 12:1–12	Lu. 20:9–19
125. Three questions by the Jewish rulers	Mt. 22:15–40	Mk. 12:13–34	Lu. 20:20–40
126. Christ's unanswerable question	Mt. 22:41–46	Mk. 12:35–37	Lu. 20:41–44
127. The discourse against the Scribes and Pharisees	Mt. chap. 23	Mk. 12:38–40	Lu. 20:45–47

SECTION				
128. The widow's two mites	.....	Mk. 12:41–44	Lu. 21:1–4	
129. Gentiles seeking Jesus	.....	.....	.....	Jo. 12:20–36
130. The Jews' rejection of Christ	.....	.....	.....	Jo. 12:37–50
131. Discourse concerning the destruction of Jerusalem and the end of the world	Mt. chaps. 24, 25, 26:1, 2	Mk. chap. 13, 11: 19	Lu. 21:5–38	
132. Conspiracy between the chief priests and Judas	Mt. 26:1–5; 26:14–16	Mk. 14:1, 2; 14:10, 11	Lu. 22:1–6	

WEDNESDAY—A DAY OF RETIREMENT, PROBABLY SPENT IN BETHANY

CHAPTER 31. THURSDAY—THE LAST DAY WITH THE DISCIPLES

133. The Last Supper	Mt. 26:17–30	Mk. 14:12–26	Lu. 22:7–30	Jo. 13:1–30
134. Christ's farewell discourses	Mt. 26:31–35	Mk. 14:27–31	Lu. 22:31–38	Jo. 13:31; 16:33
135. The intercessory prayer	.....	.....	.....	Jo. chap. 17

CHAPTER 32. FRIDAY—THE DAY OF SUFFERING

136. The agony in Gethsemane	Mt. 26:30, 36–46	Mk. 14:26, 32–42	Lu. 22:39–46	Jo. 18:1
137. The betrayal and arrest	Mt. 26:47–56	Mk. 14:43–52	Lu. 22:47–53	Jo. 18:1–11 (12)
138. The trial before Jewish authorities	Mt. 26:57; 27:10	Mk. 14:53–72; 15: 1a	Lu. 22:54–71	Jo. 18:12–27
139. The trial before Pilate	Mt. 27:(2) 11–31	Mk. 15:1–20	Lu. 23:1–25	Jo. 18:28; 19:16a
140. The crucifixion	Mt. 27:32–56	Mk. 15:21–41	Lu. 23:26–49	Jo. 19:16b–37
141. The burial	Mt. 27:57–61	Mk. 15:42–47	Lu. 23:50–56a	Jo. 19:38–42

CHAPTER 33. SATURDAY—THE DAY IN THE TOMB

SECTION				
142. The watch at the sepulcher	Mt. 27:62–66			

PART 9

THE FORTY DAYS

CHAPTER 34. THE DAY OF RESURRECTION. CHRIST'S FIRST APPEARANCES

143. The resurrection morning	Mt. 28:1–10	Mk. 16:1–11	Lu. 23:56b; 24:12	Jo. 20:1–18
144. The report of the watch	Mt. 28:11–15			
145. The walk to Emmaus	.....	Mk. 16:12, 13	Lu. 24:13–35	
146. The appearance to the disciples in Jerusalem, Thomas being absent	.....	Mk. 16:14	Lu. 24:36–43	Jo. 20:19–25

CHAPTER 35. SUBSEQUENT APPEARANCES AND THE ASCENSION

147. The appearance to Thomas with the other disciples	.....	.....	.....	Jo. 20:26–29
148. The appearance to seven disciples by the Sea of Galilee	.....	.....	.....	Jo. 21:1–24
149. The appearance to the eleven on a mountain in Galilee	Mt. 28:16–20	Mk. 16i15–18		
150. Christ's final appearance and his ascension	.....	Mk. 16:19, 20	Lu. 24:44–53	
151. The conclusion of John's gospel	.....	.....	.....	Jo. 20:30, 31; 21:25

CHAPTER V

THE LIFE OF CHRIST

An Educational Project in the Four Gospels

Historical Study of the Gospels.—There is a strong tendency in recent years to study the life of Jesus at its source; that is, the four gospel narratives. Such a tendency should be welcomed, since it acts as a check on that human predilection to eulogize and read into the Scriptures sentiments whose origin is purely subjective. There is always the tendency to build around these simple narratives sermonic structures and theological speculations which these simple accounts do not warrant. In other words, the purest Christian conceptions will come, as they always come, from a careful historical study of these writings themselves. This is particularly applicable to the life and works of Jesus. The following statement by Professors Stevens and Burton is interesting in this connection:

"The Life of Christ is now engaging the attention of Biblical scholars to a remarkable degree. In the decades that followed the publication of Strauss's Life of Jesus in 1835, the literature of the subject was chiefly contro-

versial. An apologetic motive was manifestly dominant in the powerful works of Neander, Ebrard, and Lange. At present it is the subject itself that commands attention. There is a deepening conviction that in Biblical science, and indeed in Christian theology as a whole, the study of the Life of Christ should be made primary and central. Books upon the subject are increasing in number. But it is to be remembered that the principal textbook is the fourfold gospel. The study of the Life of Christ is primarily the historical study of the four gospels, which implies the tracing of the events they narrate in their chronological sequence and in their organic connection."[1]

Sources for the Life of Christ.—The student of the Life of Jesus will find very little historical material outside the New Testament writings, and the core of this material will come from the gospels. A statement from Dr. Wade Crawford Barclay on this subject is as follows:

"We can not become acquainted with Jesus anywhere else than in the New Testament. It is our only source of detailed information concerning Him dating from anywhere near His own time. Of secular writers only Tacitus, Pliny, Suetonius, and Josephus make any mention of Him, and none speak of Him at length. Of New Testament books the earlier epistles of Paul are nearest in point of time to His life. They give us, incidentally, considerable information concerning Him, such as the record of His appearances after His resurrection, His Davidic descent, His poverty, and the meekness and gentleness of his nature. They contain also much of His teaching, but in a distinct Pauline form and phraseology.

[1] Stevens and Burton: A Harmony of the Gospels. Charles Scribner's Sons.

It is evident, therefore, that the four Gospels must be the great principal source of our intimate knowledge of Jesus. It must be borne in mind that the Gospels are not biographies in the sense in which the word is commonly used. The biographical purpose is combined with the pedagogical. The aim of the writers was to teach about Jesus—who He was, His mission and work—not merely to give us the facts concerning His life." [2]

Purpose of the Project.—"To lead the student into an understanding of the chief events in the life of Jesus by placing before him the problem of constructing a 'Life of Christ' from the text of the four gospels."

The Plan.—The first thought in the mind of the teacher regarding this project was to have the student *write* a "Life of Christ," thereby furnishing a setting and method of approach which would be in every sense normal and in keeping with everyday experience. There are many good textbooks available on the Life of Christ, but the object of this project was to place the student in his own field of investigation so that he might have the point of view of the *writer* of books. And, further, that he might deal with the subject at first hand; that he might study the sources themselves, rather than the comments of others. This made his task, in part at least, an original one, and called forth a situation which required initiative and originality.

Such a project requires that no incident in the Life of Jesus recorded by either of the four gospel writers be omitted, and that there be no duplica-

[2] From the Worker and His Bible, by F. C. Eiselen and W. C. Barclay. Copyright, 1909. Used by permission of the Methodist Book Concern.

tion of any data that may be recorded by two or more of the narrators. Such an account will give all the facts without the repetition of any parallel incidents, and will furnish as complete account of the life and works of Jesus as can be found anywhere. The advantage to the student of this close contact with the gospels is hardly to be overestimated.

Mechanical Arrangement.—As in the project dealing with the Harmony of the gospels, clippings from inexpensive editions of the gospels were used. As the various incidents and statements were clipped, they were pasted in chronological order on loose-leaf note-paper. In the margin were written the topics and the sources from which the clipping was lifted.

It was required that the book should be bound, in manuscript form, and the title neatly typed on the cover. A table of contents showing in outline the parts and chapters of the book was necessary. Proper acknowledgment of the source of the outline or other helps was appropriately made. All of these details, which may seem minor, gave a finish to the work which was of real pedagogic value.

The Map.—As a supplement to the project a map of Palestine was required. For convenience and accuracy, the regular outline map, commonly used in history courses, was adopted. This map carried practically all the towns mentioned in the gospels, gave the principal geographic divisions

of the country and marked rivers, lakes, and mountains of importance. When completed it was inserted in the manuscript and became a part of the product.

Outline Necessary.—It is necessary to provide an outline for the Life of Christ before the project is undertaken. It is obvious that an immature student would soon be lost in the maze of historical incidents and his task would be handicapped in the beginning by its complexity. There are numerous outlines of the Life of Christ which may be used. Most "Student's Bibles" provide outlines which would be suitable. Bible dictionaries and encyclopedias will also be found helpful. The one given below, which is rather brief, is taken from "The Life and Works of Jesus," by William D. Murray.

AN OUTLINE OF THE LIFE OF JESUS

I. The Beginning (thirty years)
Birth
Presentation and naming
Wise men
Flight into Egypt
Return to Nazareth
Childhood at Nazareth
Visit to Jerusalem
(Eighteen silent years at Nazareth)

II. The Period of Obscurity
A. Preparation
(Two months, January, February, A.D. 27)
Ministry of John

Baptism
Temptation

B. Judean Ministry (nine months, A.D. 27)
First disciples
First miracle at Cana
First cleansing of the temple
Talk with Nicodemus (eight months of silence)
Talk with woman of Samaria. (Jesus leaves Judea)

III. Period of Popularity
(Twenty-two months. Autumn, A.D. 27, to October, A.D. 29)
Galilean Ministry
Calls four disciples
A Sabbath day in Capernaum
Retirement to a desert place
Heals a leper
Cures a paralytic
Calls Matthew
Blamed for not fasting
Reproved for gathering corn on Sabbath
He cures a man with a withered hand
Crowds surround Him
Selects the Twelve Apostles
Heals centurion's servant
Sermon on the Mount
Raises widow of Nain's son
Is anointed in Simon's house
Warns the Scribes and Pharisees
Who His real relations are
Teaches by parables
Into the storm
The insane man
Raises the daughter of Jairus
Rejected at Nazareth
Sends out the Twelve

John's murder
Feeds more than 5,000
Walks on the water
Eats with unwashed hands
First journey of flight
Through Decapolis
Feeds four thousand
In Dalmanutha
Leaven of the Pharisees
Cures a Blind man
The Great Confession
He foretells His death
Transfiguration
He cures the demoniac boy
Foretells His death again
Teaches disciples humility and tolerance

IV. Period of Opposition
Perean Ministry (Six months, Autumn, A.D. 29—April, A.D. 30)
Teaching about marriage and divorce
Little children
Rich young man
The rich
Self-sacrifice
The journey to the feast of Dedication
Visits Mary and Martha at Bethany
Flight into Perea
Parables
Visits Bethany and raises Lazarus
Flight to Ephraim
Foretells His death again
False ambition
Heals Bartimaeus
Anointed at Bethany

V. The Last Week
Sunday, April 2, A Day of Triumph

He enters Jerusalem
Back to Bethany at night
Monday—A Day of Authority
He curses a fruitless fig-tree
He cleanses the temple
Back to Bethany at night
Tuesday—A Day of Conflict
The withered fig-tree
His authority is challenged
Parable of wicked husbandman
Other parables
Three catching questions
His question
Beware of the Scribes
The widow's mite
Greeks seek Him
Prediction of destruction of Jerusalem and end of world
Wednesday—A Day of Retirement
Thursday—The Last Day with His Disciples
Preparation for Passover
Institution of Lord's Supper
At the Mount of Olives
Farewell
Intercessory prayer
Friday—A Day of Suffering
In Gethsemane
Taken prisoner
The Jewish trial
Peter's denials
The Roman trial
Scorned and mocked
Crucified
Buried
Saturday—The Day in the Tomb
He rests in the grave

The Forty Days—April 9–May 18
Visit of Mary and others, who find He has risen
Appears to Mary Magdalene
Appears to the two on the way to Emmaus
Appears to the eleven
His last commands
The Ascension

CHAPTER VI

THE HISTORICAL GEOGRAPHY OF PALESTINE

Purpose of the Project.—The purpose of this project is to lead the student into a better understanding of the physical characteristics and historical background of the Holy Land. Such a study is fundamental in understanding, in the fullest sense, the literature of the Bible.

The project is divided into two main parts: (1) First a series of introductory investigations into the social, economic and religious life of the Hebrew people with some topics dealing with pure geography, and a collection of maps which are made by the student as the course of study progresses. (2) An imaginary trip is made by the class to the Holy Land, and a record kept of all places of interest. These data are collected from various sources and incorporated in a permanent notebook which is finally to be bound and presented as a record of the completed project.

Books for Reference:

SHELTON: Dust and Ashes of Empires.
CROSBY: The Geography of Bible Lands.
BELL: The Spell of the Holy Land.
BARTON: Archeology and the Bible.
LEARY: The Real Palestine of To-day.

GRANT: Peasant Life in the Holy Land.
SMITH: Geography of the Holy Land.
MILL: International Geography.
FINLAY: A Pilgrim in Palestine.
HUNTINGTON: Palestine and Its Transformation.
TARR and MCMURRAY: New Geography.
HASTINGS: Dictionary of the Bible.
SCHAFF-HERZOG: Encyclopedia of Religious Knowledge.
(Any Good Encyclopedia or Bible Dictionary.)
DODGE: Advanced Geography.
NIVER: Advanced Geography.
CARPENTER: Asia.

Magazine Articles:

From Jerusalem to Aleppo: National Geographic Magazine, Vol. 24, No. 1.
The Last Blood Sacrifice of the Samaritans: National Geographic Magazine, Vol. 37, No. 1.
The Progressive World Struggle of the Jews for Civil Equality, National Geographic Magazine, Vol. 36, No. 1.
Village Life in the Holy Land: National Geographic Magazine, Vol. 25, No. 3.
Cave Dwellers in Asia Minor: National Geographic Magazine, Vol. 36, No. 4.
Asia, the American Magazine of the Orient, Vols. 18, 19, 20.[1]

[1] The above magazine references are but a few of the many interesting articles appearing almost every week in many different types of magazines. They are too numerous to mention in this list of references. The student is referred to the Reader's Guide to Periodical Literature for a mass of information which is readily obtainable in any library. A new interest seems to have sprung up in recent months in the study of ancient civilizations. Many articles will be found on Palestine, containing information which is not to be had in books. Two important factors in this revival of interest are: (1) The influence of Great Britain in the Holy Land since the World War and (2) The discovery by Lord Carnavon of the tomb of Tut-ankh-amen.

The First Step.—In beginning the course it is usually advisable to have the class read one of the gospels, keeping in mind especially all geographical references. The gospel of Mark will probably best serve this purpose. While it is desirable that the student get in this reading a fresh grasp upon the narrative, the primary object is to become acquainted with the geographical locations referred to in the gospels. As the reading progresses every citation is recorded in the notebook with some bit of history connected therewith. For example, *Bethlehem* (the birthplace of the Christ), or *Cana* (where the first miracle was performed), etc.

In connection with the notebook record, all places are to be located on one of the outline maps. (See description of map studies below.) It is helpful to have the map work grow along with the accumulation of data for the notebook. Each day a number of new places, towns, rivers, mountains, lakes, etc., will be added to the map until it becomes well-nigh complete in its adaptation to the gospel story.

A SERIES OF MAPS

One of the most helpful exercises for learning the relative positions of places, is in the construction of maps. Making a series of seven or eight maps is a very essential part of the course. At just what point in the course these maps are to be made is a matter which should be left to the judg-

ment of the teacher. It is probably best to distribute their making as the investigation progresses. The writer has found it best to use outline maps with which most teachers are familiar. Their use tends both to accuracy and a saving of time which is very desirable. There is little of pedagogic value in compelling students to make, completely, their maps. Much time will be taken in calculating and in drawing, and the output in time is not justified by the results obtained. The outline map is a short cut to the desired end.

A Map of the World.—Logically the first step in map making is to place Palestine in its world situation. This first map was entitled "Palestine in its World Relation." It consisted of the usual outline map of the world, in which the country under discussion was *set off* with red ink or colored with crayon or water color. The map showed very little detail, but all lands of prominence were labeled.

Map of Southwestern Asia.—This map will show more detail of Palestine and should be designated with color or conspicuous outline. It should also show more detail of the neighboring lands of Palestine and give a clearer idea of the boundaries of the Holy Land.

Map of Palestine in New Testament Times.—It is this map which should carry most of the geographical detail of the country under consideration. Care should be taken to include all towns mentioned in the gospel narratives, and all moun-

tains, seas, rivers and places of importance. Students should have access to a reliable map of this period and check their own work against it closely.

Topographical Map.—A topographical map of Palestine will be of invaluable assistance in a better understanding of the striking physical characteristics of this land. If possible, the class should make such a map of clay or papier-mâché There is no better way to teach that Judea is a land of hilltops, that the Dead Sea is more than a thousand feet below the level of the Mediterranean and that Galilee was, because of its natural advantages, the cosmopolitan center in Jesus' day, than by making such a map. If this is impracticable, it will be well to have each student work out a *physical sketch* map, showing various elevations and depressions, these indicated by a scheme of colors or shadings. It will be helpful if the teacher can secure a *photo-relief map* of Palestine which will perhaps serve as next-best to the regular clay map.

Railway Map of Modern Palestine.—This map should include the countries contiguous to Palestine, and show the railroads on which tourists enter the Holy Land and the routes generally traveled.

Map of Jerusalem.—Copies of this map will be available in encyclopedias, student's Bibles and most other works on the Holy Land. Along with other detail, this map should show some of the

most famous ancient roads and the present wall around the city.

Large Wall Map.—As the project progresses a large outline wall map of Palestine should be kept constantly before the class. From day to day different students can fill in the data and at the completion of the course, this map should have upon it all geographical data referred to in the New Testament narratives.

The Electric Map.—The electric map is simply a mechanical device for enlisting the student's interest in map making. Its value in teaching boys and girls of Junior and Intermediate age is hardly to be questioned. For young people, its pedagogical value is doubtful. There is danger of taking an unwarranted amount of time in the making and operation of such a device.

For those who feel that such a contrivance would be of value in their teaching, the following brief statement of its making and operation is given: A large outline map of Palestine is pasted upon a piece of fiber board or other stiff material. The towns, lakes, rivers, etc., are marked with a dot but not labeled. In other words it is a map that carries no names of places. Each place (town for instance) is designated by a brass screw which is driven through the map, and at the back where the screw emerges is attached a wire which is in turn connected with a small dry battery. A list of towns, etc., is printed on the margin of the map and similarly wired up to the battery. The

device is so arranged that when a contact point is placed, upon Jerusalem, for instance, in the margin, and the pointer (which also carries a wire and contact point) is placed upon the spot indicating Jerusalem, a small light (placed at the top of the map and wired in to the battery) flashes, showing that the experimenter has rightly pointed out Jerusalem.

TOPICS FOR INVESTIGATION

The following topics are designed for *thought* questions and the student should be encouraged to receive them as such. They are but a few of the many inquiries which will arise in the course of the project. It is very worth while to make a note of all such questions, especially those which arise in class, and if possible to investigate them and discuss them with the class.

Try to avoid pure memory answers. Make it clear that these questions are not designed for categorical answers, and that unanimity of opinion is not the most desired end.

Have each student write up the results of his investigation either in the form of a synopsis or outline. After hearing the class discussion, his notes are revised if necessary, and then transcribed in ink and made a part of the permanent notebook on which he is working.

Introductory Topics:

1. Why is so little known of the geography of Bible lands?

2. Of what value is this knowledge to a student of the Bible?
3. Look up the etymology of the word Palestine.
4. What area composed Canaan?
5. Why did the Jews think of their country as the "Promised Land"? (Read Numbers 34: 1–13.)
6. What is the significance of the term "Holy Land" to-day?
7. What is the Zionist Movement?

Physical Characteristics:

1. Estimate in miles the length and breadth of Palestine.
2. Imagine a map of your own state superimposed upon a map of Palestine, with the town in which you live resting on the city of Jerusalem. Then make some comparative distances: "Jericho is as far from Jerusalem as such and such a town is from my home town, etc."
3. Which state of the United States would you compare with Palestine as to size?
4. About how long would it take one to walk from Jerusalem to Capernaum?
5. Try to visualize the general appearance of the country roads of Jesus' day.
6. What kind of road is there to-day from Jerusalem to Jericho?
7. What part of the American continent is in the same latitude with the Holy Land?
8. What part of the United States has a climate similar to the country we are studying?
9. Try to visualize the topography of Palestine as follows:
   (*a*) The coastal plain: Esdraelon, Sharon and Philistia.
   (*b*) The central mountain section: Galilee, Samaria and Judea.

(*c*) The Jordan valley: Sea of Galilee, the Jordan River and the Dead Sea.
(*d*) The eastern mountain section: Houran, Gilead and Moab.

10. Write a brief descriptive account of the Sea of Galilee.
11. Write a brief descriptive account of the Jordan River.
12. Write a brief descriptive account of the Dead Sea.
13. Name and locate the chief ports of Palestine.
14. Why are there no good harbors along its coast?

General Economic Questions:

1. Do you think cotton could be grown in Palestine?
2. What were the chief agricultural products in Jesus' day?
3. What plants are mentioned in the New Testament narratives?
4. What kind of business was carried on in Palestine in New Testament times?
5. Of what did wealth consist?
6. Was there any banking system comparable to that of modern times? Any stocks, bonds or financial paper?
7. Was there a problem of water supply in Jerusalem?
8. What improvements did the British army make in this regard during the World War?
9. What has been done in the way of physical improvement by the British since the World War?
10. What do you consider the most essential line of development necessary to make Palestine similar to western countries?
11. What was the mode of transportation in Bible times?
12. What system of taxation was used in Jesus' day? Read Matthew 9.

Galilee:

1. What natural conditions made Galilee a highway for the nations?
2. How can you account for the cosmopolitan population of Galilee?
3. Locate on your map the chief towns of Galilee.
4. What were the main industries in Galilee during the Roman period.
5. Most of Jesus' disciples were Galileans; name those of the Twelve who came from this province.
6. Nazareth is the chief town of modern Galilee—Give a brief description of what a traveler might see on a visit there.
7. Just outside of Capernaum, on the mount (the "Horns of Hattin"), Jesus delivered the Sermon to the disciples and the multitude. Make a careful study of this sermon as recorded by Matthew, chapters 5, 6 and 7.

Samaria:

1. Locate Sychar on your map. Read John, chapter 4. This is one of the few spots which can be exactly located in connection with the life of Jesus.
2. Give a brief description of the Samaritans as a people. Read the parable of the Good Samaritan.
3. Why were the Samaritans despised by the Jews?

Judea:

1. Study carefully the topography of Judea and compare with Galilee. Judea has been called a land of hilltops.
2. Sketch briefly an informal map of Jerusalem.
3. Look up the history connected with the present wall about the city.
4. Give a brief sketch of modern Jerusalem.

5. How do you account for the presence of so many Mohammedans in Jerusalem?
6. Which of the "holy places" in Jerusalem would you think most popular with Christian travelers?
7. Find out what you can about the "Wailing Place" of the Jews.
8. In Bethlehem the Church of the Nativity would probably be the most interesting place—look this up.
9. What do you know of Joppa, "the port of Jerusalem"? Read Acts 9 and 10.
10. Describe the entry into Jerusalem of General Allenby of the British Army in 1917.

THE IMAGINARY TRIP TO PALESTINE

The working out of this part of the project may well be left to the judgment of the teacher. Its educational value will depend upon the age of the student taking the course. This phase of the work would probably be too elementary in its nature to appeal to college students. Its use with high school pupils would be fully justified and probably very helpful.

Getting Information.—After consultation with the class it was decided we should secure whatever information possible from travel agencies. A committee was appointed to look through certain magazines in the library and find the addresses of a number of agencies offering trips to the Orient, especially Palestine. Members of this committee were also instructed to write to these companies requesting information and literature concerning such tours.

Mapping out the Tour.—The receipt of this information added great interest and reality to the project. Itineraries were read to the class and considerable interesting discussion developed. The following paragraph from one of the pamphlets (Bureau of University Travel, In.) was read:

"Returning from Upper Egypt, the party leaves by sleeping car train for Jerusalem, where it arrives about noon the next day. A thorough study of the famous city is followed by the usual excursions to Bethlehem, Jericho and the Dead Sea, after which we leave by automobile for Nazareth, climbing the hill of Samaria on the way for its marvelous view from Ahab's palace. The journey is then continued to Cana and Tiberias whence a surpassingly beautiful excursion is made on the Sea of Galilee to the site and ruins of ancient Capernaum."[2]

The Itinerary.—Have the class map out a regular itinerary which they will follow through this part of the course. It is advisable to announce ahead of time the places of interest that will be visited in each of the towns. Each student is to write up an account of these places of interest and as usual incorporate this matter in the permanent notebook which is the finished product of the course.

The Completed Project.—As in the other projects described, the notebook neatly written and bound is the final step in the course. The maps

[2] Bureau of University Travel, Inc.

are usually placed together and ordinarily occupy the first few pages of the book. A preface or introductory note written by the student is of value. A table of contents is useful, and will add to the orderliness of arrangement.

CHAPTER VII

THE DRAMATIZATION OF BIBLE STORIES AS EDUCATIONAL PROJECTS

"And sometimes for an hour or so
I watch my leaden soldiers go,
With different uniforms and drills,
Among the bed-clothes through the hills,

"And sometimes sent my ships in fleets,
All up and down among the sheets;
Or brought my trees and houses out
And planted cities all about."

—Robert Louis Stevenson.

The child's mind is truly a Fairyland. He lives in the realm of fancy, and all the prosaic acts of adult life he turns into fanciful imaginings and lives in his world of make-believe. One needs but to observe the play of children to see how completely they dramatize the most ordinary happenings of everyday experience. Not long ago the writer overheard the plans for a complete drama outlined by four children who were playing together. One of them had been a patient in a hospital and accurate plans were laid for an operation on the doll, the prized possession of one of the little girls. The doctor was hurriedly called

over an imaginary telephone and told that the little girl was very sick. Then, in rushed the young doctor, and after a hurried diagnosis which was not satisfactory to the would-be mother, because as she said, it "wasn't acted right," the doll was carried into an adjoining room which served as a hospital. There the anaesthetic was administered and all the motions of an operation completed.

These children on another occasion were playing and looking around through the house in search of anything that would be of interest. Suddenly they came upon their mother's "switch" lying on the dresser. Instantly the little boy exclaimed, "Look, Indians have been about here, see, they have killed somebody and here is the scalp!" And around this bit of hair was woven the most thrilling Indian story that a child's mind could conjure.

In speaking of the imaginative nature of the child, Robert Louis Stevenson says:

"When my cousin and I took our porridge of a morning, we had a device to enliven the course of the meal. He ate his with sugar, and explained it to be a country continually buried under snow. I took mine with milk, and explained it to be a country suffering gradual inundation. You can imagine us exchanging bulletins; how here an island was still unsubmerged, here a valley not yet covered with snow; what inventions were made; how his population lived in cabins on perches and traveled on stilts, and how mine was always in boats; how the interest grew furious, as the last corner of safe ground

was cut off on all sides and grew smaller every moment; and how, in fine, the food was of altogether secondary importance, and might even have been nauseous, so long as we seasoned it with these dreams."

In another place he says:

"We need pickles nowadays to make Wednesday's cold mutton please our Friday appetite; but I can remember the time when to call it red venison, and tell myself a hunter's story, would have made it more palatable than the best of sauces. To a grown person cold mutton is cold mutton all the world over; not all the mythology ever invented by man will make it better or worse to him; the broad fact, the clamant world, of the mutton carries away before it such seductive figments. But for the child it still is possible to weave an enchantment from eatables; and, if he has but read of a dish in a story-book, it will be heavenly manna to him for a week."

Making Use of the Imagination.—By dramatic representation this instinct may be utilized for moral and educative purposes. Nothing enables a child to understand a moral situation so clearly as the process of acting out his feelings.

Developing Desirable Feelings and Attitudes.—The Drama, in elementary form, may be very helpful in inculcating proper feelings and attitudes in children. Its use in connection with Bible stories is interestingly referred to by Barclay in the following words:

"Simple dramatization is one of the most effective means of making real the feelings and attitudes that it is desired to inculcate in teaching many Bible lessons.

In taking the part of a Bible character the pupil tends actually to become that character, to relieve his experience, feel as he felt, be moved by the motives by which he was moved, and attain the goal that he sought to attain. How real and meaningful a Bible story may become when dramatized is shown by the case of a junior boy who took the part of the Good Samaritan. When he came to the point of binding up the wounds of the man who had fallen among thieves, he entered so completely into the experience, that in the words of the teacher who tells of the incident, he fairly shouted: 'Oh, where are some bandages to put on the man?' and before the teacher realized what he was doing, he had torn the sleeve from his shirt and was energetically bandaging the wounded man. The mother of the boy was right in her estimate of the incident. When the perturbed teacher told her what had happened, she said: 'Never mind about the shirt; I would be willing to buy a new one every week if necessary, for I know that the lesson of the Good Samaritan will stay with Robert forever.'"[1]

An Outlet for Motor Activity.—Someone has said that a boy is a steam engine in breeches. Certainly activity is one of the most conspicuous characteristics of children, and its absence is a sure indication of abnormality. It is utter foolishness to demand that a child be still. Every nerve cell calls for action, and the whole mechanism is organized for action. It appears that the chief business of the child's organism is to translate sensation into motor activity. Every impulse entering the central nervous system seeks im-

[1] Barclay, W. C., Principles of Religious Teaching (Lamar & Barton), p. 109.

mediate expression in some form of muscular movement. This tendency furnishes to the teacher of religion a great lever by which the child may be lifted into experiences which he otherwise might never acquire. Teachers of children have come to realize the value of this instinct in registering in the child's mind desired moral and ethical situations. One teacher who has had marked success in teaching Bible stories through dramatization says:

"But there are times when the whole body craves exercise. The pent-up God-given energy of the growing child needs an outlet. Action is absolutely necessary to development and to repress it is opposing God's law. We must guide, not repress, that energy.

"How delighted, then, was my little primary class one morning when I said, 'Let's *play* the lesson.' There were a number of characters in the lesson that morning —King Ahasuerus, Mordecai, Esther, Haman and Hatach (Lesson 51, Third Year Primary). No wonder as I told the story they had been confused, and their eyes and minds wandered. 'Now,' I said, 'who shall be Queen?' And sweet little Daisy Taylor was chosen. 'And who shall be King?' There was a moment of hesitation while two boys sat a litle straighter, glanced about significantly and waited. Sometimes Raymond Howell was considered the leader of the class and sometimes James Boswell, so great was the courage of each in daring to display his energy. But was not James the greater of the two this morning? Had he not turned the most wonderful of somersaults during the march. So he was chosen. He at once acquired an unusual amount of dignity and was all attention. The willingness with which Raymond accepted the character of

Haman was evidence that he had heard nothing at all of the story. Mordecai and Hatach were decided upon, and of the remaining three one was the King's attendant and the others were sorrowing Jews. As the story was repeated they acted it out in pantomime. Not much moving about was possible, and only the quiet gestures, for we were in a room with many other classes. As the pianist gave the chord for attention to the closing exercises, the little King made a most humble request. Did we not have a half hour between Sunday School and Church service? Couldn't we go out on the lawn at the side of the church and play the lesson again? And play it again we did! They will long remember the courage of the brave young Queen who chose the right."[2]

Organizes the Child's Thinking.—The dramatic instinct may be utilized to great advantage in giving unity and organization to the child's thinking. Too frequently much of our teaching is vague and lacking in point. There is much knowledge that is of little real value; that is, it does not meet life-situations. Teachers are generally agreed that much valuable time is lost in the schoolroom because facts are not properly grouped and organized. Simple dramatic representation will do much toward correcting this error, and will have a tendency to group knowledge into wholes which will be useful in meeting everyday situations.

Learn by Doing.—"Learning by doing" is a maxim in pedagogy which is universally accepted. With children, it would be almost true to say that

[2] Spencer, E. E. C., The Good Samaritan (Geo. H. Doran Co.), pp. vi and vii of preface.

they learn only the things they do. Certainly it is true that children learn more easily those things to which they react. Some wise teacher has said that children *learn their reactions.* It is a strange law of mental life that gives to the intellect only those things which are associated with motor activity, as though its validity were dependent upon the stamp of the physical organism.

In the discussion of methods of teaching kindergarten and primary pupils, Lobingier says:

"Self-expression is an essential element in the learning process. It is an important method of instruction. The extreme activity of pupils of these ages, as well as the quality of imitation so noticeable during these years, unite to make the simple acting out of a story an appropriate form of expression. With children of these departments, dramatization must be very simple and thoroughly spontaneous. Plays with lines to be learned, and parts to be taken, have no place here whatever. The simple playing of the story in their own natural way, however, has in it real educational value for kindergarten children, and even more value for children of the primary age." [3]

Additional testimony to the value of the dramatic instinct in the educative process is given by Kirkpatrick as follows:

"Dramatic imitation greatly increases the possibilities of varied development, for much of what the child observes or hears involves actions or objects unattainable

[3] Lobingier, J. L., World-Friendship in the Church School (University of Chicago Press), 45.

to him. There is nothing, however, from the noises and movements of a locomotive to the silent art of Jack Frost, or from making a pie to constructing a church, from burglary to a fashionable tea party, that the child cannot imitate by the use of make-believe objects and symbolic movements. The essentials of every process and action in the heavens above and the earth beneath, of which the child sees or hears, are made familiar to him in his dramatic imitations. He learns something of every custom of society, and every trade and profession, by the short-cut application of that most important of all pedagogical laws, 'learning to do by doing,' which is also the only sure way of learning to understand.

"What a change would result if this dramatic power and tendency to imitation could be more frequently, sensibly, and effectually utilized in the kindergarten and school. In its very nature, dramatic imitation is spontaneous and original; hence any attempt at systematic control of it must, in the nature of the case, almost inevitably prove artificial and ineffective. The wise teacher merely stirs the imagination, supplies the material for dramatic representation, and gives occasional suggestions as they are needed. For example, some sixth-grade children, who were taught geography in such a way that with very little help and suggestion they eagerly presented in character the different races, in costumes which they had made, gained more of real development than in a term of formal memorizing." [4]

Acting out the Lesson.—In recent years primary teachers have been making much use of story-playing or acting out stories that have been told to children. Considerable progress has been made

[4] Kirkpatrick, E. A., Fundamentals of Child Study (Macmillan), pp. 166–167.

in this field in relation to Bible stories. The idea was first used in connection with public school work. Teachers found it helpful to have the children act out the history lesson; for instance, one teacher went to the extent of presenting the battle of Gettysburg in his schoolroom, with rows of furniture representing the two great ridges and pupils occupying the various military positions in the battle. Commands were given, orders executed and the general scheme of the battle acted out by the class.

This method is not considered at all new in teaching literature. In many schools the teaching of English is made more attractive by dramatic reproduction of the story, the drama or poem. Even much more interesting is the study of percentage, interest, discount and the like when the class sets up a bank, lends money, discounts notes, cashes checks and carries on, in miniature, its business parallel to that in the big outside world. With such simple dramatization, these dry and uninteresting subjects take on new life, and children find keen delight in their study because their classroom work is brought close to real life.

A Secret Discovered.—In the last decade some wise teachers of children in the Sunday Schools found that they were not making proper contact with their pupils. They taught the Bible lesson material faithfully, and often the children bent every effort to please the teacher by giving good attention and deporting themselves properly. But

there was something lacking. The desired moral and ethical situations were not grasped; they could not be understood. Memory work was resorted to, but its real value in molding the young life was superficial. The Golden Text was always to be memorized, and often a rich reward offered to those who could repeat it from Sunday to Sunday with never a miss. Certain prizes were given when the Ten Commandments were mastered in memory, and for the ability to reproduce by rote long passages of Scripture, the recompense was even more promising. But with all this detail of teaching, the results were not satisfactory. It was a happy discovery in child nature when some teachers found that the play instinct and the dramatic instinct in children could be utilized for educational purposes. To their astonishment they found that from a Bible story, the average primary class could construct a series of pictures or scenes, and that they could appoint themselves to the various places in the cast and act out the story in a way that gave them an understanding and an intimacy with the facts which they could obtain in no other way. For the time being they lived the lives of heroes, of sick men, of poor men and all.

No Need for Written Plays.—For a long time many teachers thought it necessary to have the plays already written for children so that parts could be readily learned and an accurate presentation made. It is generally agreed now that for small children, at least, it is better to allow them

to make their own stories. This of course is done under the careful supervision and help of the teacher. It is not the acting that is important, but the registering in the young actor's mind the right attitudes and emotions by means of his acting. Neither is a finished product from the standpoint of technique desired. The dramatization is a means to an end. The young actor loses himself in the character he represents, and must be protected from the impression that he is playing for an audience. Visitors hinder rather than help. Informal work is always preferable. It is a situation in which the *play* is *not* the thing.

It is important to understand that the success of a self-made dramatization is not to be measured by the finish of its presentation, or the skill of the young actor. These little plays will often be crude, and apparently in a jumble, lacking in climax and logical order, but their value must not be estimated on the basis of such standards. The teacher is interested in directing the thinking and emotions, and developing desirable attitudes and sentiments which are to go into the building of character. The thought must be kept constantly in mind that in this kind of work, dramatic technique is entirely secondary, and that the drama is a means to an end. With this conviction firmly fixed, the teacher will avoid the mistake of drifting off into phases of the work which have little or no religious value, and will also stay clear of criticisms from those who are always eager to

show that the teacher has wandered off into non-essential and non-religious subject-matter.

The Method of Dramatization.—There can be no fixed rule by which children are taught to dramatize Bible stories. Usually it is well for the teacher to condense the story, if it be a long one, and relate it, being careful to lay special stress upon important parts. Such stories as Joseph, of the baby, Moses and of Esther are rather complicated for the average primary child, and would be better abbreviated and clearly explained before any attempt at dramatization is made. Where the incident is briefly related, such as the parable of the good Samaritan, it is probably better to read directly from the Bible, permitting the children to gather their own ideas of its content. It is surprising how comprehensive is the average child's grasp of the essentials in Bible narratives. They rarely ever get hold of the theological aspects of a situation, but what is perhaps better, they see the *life situations,* and have a surprising insight into moral and ethical problems. The writer has been impressed with the accuracy with which a little boy recently interpreted the almost hidden meaning in the story of David and Goliath. No paraphrasing was necessary to make clear the point that David's success lay in the fact that *Jehovah was with him.*

After the story is given, the next step is to divide it into scenes. Full discussion among the children is very essential. The moment a teacher

injects her personality or position as teacher into the discussion in an autocratic manner, the very heart of the project is taken out. The very nature of the work demands utmost care on the part of the teacher, lest the natural impulses of the children are blocked and their work becomes artificial and stilted.

After the scenes are tentatively decided upon, it is well to ask the class to select actors for a rehearsal of the scene. In some cases it is preferable to call for volunteers who will do the playing. This has the advantage of getting those who are for the time being most interested and perhaps most capable of presenting the work well. Much repetition will be necessary, if the essential points of the narrative are to be brought out. In most cases, it will be found that many incidents can better be omitted because of repetition or lack of importance in the play. Therefore one important task will be condensing material, and omitting non-essential parts.

It is well for the children to learn to take different parts in the drama. In fact one is surprised to find how versatile these little folk are in playing many parts. There will be *understudies* for all parts, because everybody can play any part.

After the scenes are agreed upon, and lines pretty well fixed in the children's minds, it is well to write out in permanent form their parts, so they may maintain a certain standard of accuracy in their presentation. It is perhaps well to have

them use in their rôles the language of the Bible, preferably the King James Version. This will add dignity to their performance, and develop a taste for good English which is not to be overestimated.

Costuming.—Costuming is a secondary matter in Bible dramatization as given above. All that is necessary is the barest hint as native costumes. Usually colored cheese-cloth is used to advantage in depicting Bible characters, and with a little silver paper, some card-board and a few other simple properties one's workshop is complete for all necessary articles. The children usually find much pleasure in improvising their own properties, and all that these devices lack in accuracy will be more than made up for in the imagination of the child.

Another Type of Dramatic Project.—For those of adolescent years and beyond, it is usually preferable to have plays that are written, wherein parts are assigned and memorized by the different characters. This type of project is becoming more popular in young people's religious societies and various organizations for youth. Teachers of religion have found that often when there was difficulty in soliciting the interest of young people in matters of religion, the task was much easier when the message was put into some form of drama. Missionary Boards have sensed the importance of this device and as a result we find the religious press is turning out numbers of

missionary plays and pageants suitable for use in all departments of church activity.

There are to be found all types from the simpler ones designed for children, to the most elaborate missionary exhibition of all, the *Wayfarer*. This magnificent pageant was first produced at Columbus, Ohio, in 1918, in commemoration of a hundred years of missionary activity in the Methodist Churches of America.

CHAPTER VIII

COSTUMING FOR MORE ELABORATE DRAMATIC PROJECTS

Costuming for Written Dramas.—In dramatic work of this type, where the lines are learned from completed dramas or pageants, it is often desirable to make costuming more elaborate. This is particularly true in pageantry, where the scenic element plays an important part. Historical incidents and settings are frequently improved by the use of appropriate costumes, and much of educational value derived from their proper use. For those interested in this phase of the subject the following suggestions on costumes for Biblical characters are given.[1]

Suggestions for Old Testament Characters.—The question of costuming Old Testament characters with accuracy is a more difficult matter than appears on first consideration. To begin with, there is some doubt in regard to the exact knowledge of just how the ancient Hebrews dressed. The problem is somewhat simplified in the characterization of dress in the latter periods of Israel's history. Of course, there are certain

[1] Crum, Mason, A Guide to Religious Pageantry. (Macmillan), 1923.

stereotyped forms of Hebrew costume, but these forms have been largely set by the particular conceptions of artists who have, since the beginning, spread much paint in their endeavors to portray the great men and women of Israel. Art, then, has played a most important rôle in fixing in our minds these conventional modes in which we think of the peoples of antiquity. One would be dogmatic, indeed, who attempted to speak with authority on the subject of just how Moses looked, yet written into the conception of Moses held by the civilized world is the imagination of Michael Angelo as expressed in the famous statue in Rome. Raphael has likewise set his stamp upon certain religious figures. Artists have fixed in the popular mind these conceptions of how the ancients looked, and for practical purposes it is best to receive them as authoritative and use them in dramatic presentation.

After all, the chief motive in religious pageantry is not that of accuracy in detail of dress, or even of dramatic technique in its highest sense, but the presentation of the spiritual. The director of a religious pageant is more concerned with the message than with the setting, as important a factor as is the latter. The art of pageantry in religious education is a means to an end, though artists are not friendly to this position, maintaining that when art exists for anything other than itself it falls short of its highest attainments. The teacher of religion, however, must agree to differ

and utilize every means posssible to develop in the race the sense of the spiritual and the divine.

The Early Hebrew Costumes.—For purposes of general religious pageantry it is satisfactory to assume that the early Hebrews dressed after a fashion similar to the modern Arab. These costumes are familiar to all, and illustrations in color may be found in dictionaries, encyclopedias, magazines—such as the Geographic Magazine, Dictionaries of the Bible and other books of a general nature. Elizabeth E. Miller, in her admirable little book, "The Dramatization of Bible Stories," makes the following observation regarding Hebrew costumes:

"It is fairly certain that among the earliest tribes a simple slip or short tunic, with close-fitting sleeves was worn. Later a big loose mantle was usually thrown over this slip. The little undergarment was white, woven from wool, or sometimes made of skins; the outer garment was frequently striped, a bright color with white. Among the old patriarchs the outside cloak reached to the ground. It was often in the shape of a blanket, and was draped by throwing one end over the left shoulder, then passing it across the front of the body and under the right arm, then across the back, and to the left shoulder again.

"At a still later period there was the long gown, which reached to the ankles and was belted in at the waist by a girdle. This was sometimes covered by an outside robe shaped like a cape. Frequently these garments were brought up over the head in order to protect their wearers from the sun.

"As a rule the servants and lower class of people

wore only the one garment—a short tunic, with or without a girdle. The richer men wore the outside cloaks. Kings and nobles had many kinds of cloaks which were very elaborately decorated. They had silk girdles, while the poorer men wore leather girdles.'' [2]

Other helpful suggestions as to costuming may be found along with the text in most published booklets. These suggestions coming from the author of the pageant are always useful because of their specific nature. A brief quotation from one of these may be helpful in a general way. Marie E. J. Hobart is the author of a very artistic mystery play ''Rebekah,'' in which the following helpful suggestion is made:

'' . . . tunics with flowing sleeves, made of unbleached muslin, were used as the foundation of both men's and women's costumes. The women wore long veils draped across the shoulders, and wide sashes. The men wore short veils, fastened Bedouin fashion with circlets of bright colored worsted, and mantles and wide sashes. Some of the women wore bright colored skirts and short coats, and some of the men wore longer coats over their tunics. It is important to use as much color, and as vivid and startling contrasts as possible. Cheesecloth, dyed, is useful in gaining the right effects. Rebekah wore a bright skirt and coat of Oriental pattern in Scene I; and in Scenes II and III a much handsomer white embroidered woolen skirt and coat. In both costumes, of course, she wore a broad sash and veil. Her bridal veil, which is put on over her ordinary veil, should be large enough to cover her completely when thrown over her head.''

[2] Miller, Elizabeth E.: The Dramatization of Bible Stories.

Pictures and Their Value.—Pictures are very valuable in giving ideas of costuming. Perhaps the most helpful would be Tissot's pictures, which are obtainable from almost any Church publishing house. Most of these are in color and will be found very useful. Other concerns make reproductions from great paintings, and these will also be found indispensable.

SUGGESTIONS FOR NEW TESTAMENT CHARACTERS [3]

General Suggestions.—"There should be one supervisor of costumes, with assistants, each of whom will be responsible for having a certain group of performers costumed at the appointed time. The costumes should be labeled, each with the name of the performer who is to wear it, and should be stored in a definite place when not in use, so that there may be no confusion or loss. Let the costumes be prepared as soon as the rehearsing begins. It is as easy to prepare them early as late; and the performers will enter more truly into the spirit of the work from the time they assume their strange garb. It will be best to have all of the costumes planned, and most of them made, by a committee or ladies' society, instead

[3] These suggestions are taken from the little booklet of instructions accompanying "When the Star Shone," by Lyman R. Bayard, and are reprinted with his permission. (Copyright, 1921, by Lyman R. Bayard.) While they were written specially for this one pageant they have a general value applicable to most New Testament productions.

of leaving them to individual initiative. This is particularly true of children's costumes. If the participants are told that their Oriental array will be furnished them, they will be much more likely to take part; and this plan will also avoid the failure of any at the last moment to have their costumes ready. It will also add to the beauty and good taste of the stage picture, and will prove more economical. Some mothers cannot plan, some cannot make, and others cannot afford costumes for their children. Linings of bright colors, cambric, cheese-cloth and remnants can be secured cheaply and made up by the ladies. Certain kinds of shawls—Paisley, for instance, turned wrong side out, produce beautiful Oriental effects. A few packages of dye will work marvels with old sheets, which color and drape beautifully, and with other fabrics. If to each shade of dye used, there is added a very small portion of each of the other tints, the resulting colors will be very harmonious in tone. Merchants will often lend curtains or fabrics used for window-trimming. Sometimes fraternal orders will lend costumes which can be used for the richer garments. Be sure that nothing grotesque is permitted to be worn, as the atmosphere of reverence must be preserved throughout.

Girls and Women.—"The usual dress for girls and women is a loose robe having long pointed sleeves and reaching to the floor. It often has a fancy colored yoke,

shaped very like a child's oblong bib, embroidered or otherwise decorated. The robe is confined at the waist by a sash of bright contrasting color. Improvised costumes may be made out of shawls, draperies and curtains, somewhat after the manner of a man's coat described below, except that for a woman this kind of costume should be sewed up in the front.

"The women usually wear head scarfs from a yard and a half to two yards long, either square or somewhat narrower. These are commonly draped as fancy dictates over a red cap which may be made by covering a crown of pasteboard with cloth or paper. The front of the cap is decorated with rows of gold coins. From the sides is suspended a chain which hangs loosely under the chin. Attached to this are coins about the size of a quarter-dollar. Imitation coins can be made by covering cardboards discs with gold or silver paper. Heavy, showy necklaces and other pieces of jewelry are truly Oriental.

"Oftentimes a wide mantle is draped over the head and shoulders and covers the entire person. Some kind of kimonos, not too Japanese in character, make good tunics for girls and women."

Boys and Men.—"The boys and men wear tunics of white or bright solid colors or stripes, much like the dress of the women, though the sleeves are more often long and broad than pointed. The tunic is worn open in a V at the neck, and is belted in at the waist. Corduroy bath robes make excellent tunics and so do draped sheets. Over the tunic is worn a sleeveless coat of bright material, open all the way down the front, and often reaching to the floor. The coat does not come together, even at the neck. It is perfectly straight on the shoulders and at the sides. There is an armhole opening of about eight inches for the sleeve of the tunic to pass through.

"A very satisfactory coat can be improvised from any

appropriately colored drapery of sufficient width to make the length of the coat. Place the center of one edge at the back of the neck of the person to be costumed, and bring the ends under the arms and fasten up close to the neck on the shoulders. Sew the edges together, leaving room for the arms to come through. This garment should be fastened under the arms at the waist with a large safety-pin, so that the coat will fall apart gracefully all the way down the front.

"A flat-topped or high rounded skull-cap of red or other bright color is often worn. A wide strip of cloth of contrasting color is twisted and bound round the cap. Or, a scarf, square or obling, may be draped over the head so that it falls over the shoulders, and is fastened in place by means of a cord or twisted piece of cloth.

Footwear.—"No one in the pageant should wear shoes of the modern American kind. White or light brown stockings should be worn, with or without sandals or low-heeled slippers. Where the climate permits, the boys may be barefooted.

Roman Soldiers.—"The Roman soldiers should wear red military cloaks. Imitations of leather garments fitting the body closely, with leather strips hanging down all around, may be made out of brown cambric. Silver paper may be fastened to this in appropriate places to represent armor. A kind of roofing known as Junior Malthoid makes an almost exact imitation of steel, and is very flexible, but must be fastened together with wire. Helmets and armor may be made of this, or of cardboard or stiff cloth covered with silver paper. Sometimes helmets can be borrowed from fraternal orders. If the imitation leather garments are worn over khaki trousers, and the soldiers' sandals are laced around the calf of the leg with strips of red cloth over the ordinary khaki puttees, the effect will be very good.

Shepherds.—"The shepherds should wear the dis-

tinctive shepherd's cloak. This may be made of a sheet with broad stripes of black, brown or dark blue basted on. The shepherds may carry staves, but not crooks, as these are European—not Oriental; and should wear flowing headdresses bound on with cords and falling over neck and shoulders. Two or three of the Bethlehem boys may wear miniature cloaks like those of the shepherds.

Wise Men.—"The traditional color for the Wise Men is yellow, so the outer mantles of the three Magi should be of that color. The mantle is much like a cape, reaching about halfway to the knees, or longer. If they wear purple or other rich-colored robes under these yellow mantles, the effect will be striking. Their clothing should be as rich and elaborate as is practicable, and the garments of their train of servants should be more showy than those of the Bethlehem people. The Wise Men and the Rabbi may wear artificial beards if good ones are to be had, but nothing grotesque is permissible. In general it is better to omit these. The Wise Men should wear turbans of yellow or, better, flowing yellow headdresses.

Other Characters.—"Prophecy and History should be in white flowing garments, Grecian style, without any color additions unless the name-ribbon is worn. Judith should be in white, with color in sash and headdress. Joel and possibly some other Bethlehem people may wear soft or dull colors; but most of the Bethlehem folks, and all the children, should wear bright colors, or pleasing softer shades, so as to make the stage picture varied, brilliant and beautiful. Narrow stripes are much worn in Palestine.

The Rabbi.—"The Rabbi should wear, as he enters, a rather high cap, rounded at top, and bound round the brow with a twisted cloth of contrasting color. On his forehead he wears a phylactery—the little square box bound on with narrow black ribbons. In this certain

texts were kept. He is shod with sandals. His tunic is sleeved and somewhat close-fitting, and reaches to the ankles, being bound at the waist by a wide girdle or sash. He may wear a mantle draped about his shoulders and neck. These may be of any desired colors. As Joel enters, he is carrying over his arm the Rabbi's prayer-shawl—a large square piece of white cloth. Each corner has a fringe made of four white threads and one blue one, and a square of blue cloth is also sewed like a patch on each corner. Several narrow stripes of blue are across the two ends of the prayer-shawl. When the Rabbi sits down to read from the Prophets, Joel will fold the shawl and place it over the Rabbi's head (without removing the cap) in such manner that as the shawl hangs down over the shoulders the stripes will come across the arms. The Rabbi will wear this during the remainder of the pageant."

MISSIONARY COSTUMING [4]

Burma.—"For the skirt about two yards of bright colored silk or other thin striped or figured material is required. Sew the ends together, the pattern running around the skirt, not up and down. If the width of the goods is not sufficient to make the length of the skirt, sew the seam around the middle of the skirt, or sew a piece of plain goods around the top. The skirt is tied or pinned about the waist.

"With this should be worn a short white jacket of thin material with flowing sleeves, which may be trimmed with narrow lace. A bright silk scarf is thrown over the

[4] These suggestions are taken from a little pamphlet "Oriental Costumes and How to Make Them," published by the Woman's American Baptist Foreign Missionary Society. Permission of the Board of Education of the Northern Baptist Convention (Department of Missionary Education, William A. Hill, Secretary).

shoulders. The hair should be piled high and decorated with artificial flowers.

Karen.—"The Karen skirt is similar to the Burman. The jacket is made of velvet or woolen cloth. Fold a breadth of the goods twice the required length for the jacket in the middle to make the shoulders, which should be without seam. Sew up the sides, leaving sufficient space for armholes at the top. Cut a V-shaped opening for the neck and trim as elaborately as possible with Persian or other bright colored trimming. Slip the jacket on over the head and wear over a white jacket or shirt-waist.

China.—"Wear a plain black skirt or wide trousers reaching to the ankles. Make the full Chinese jacket from blue or white cambric. The pattern for this jacket can easily be approximated from pictures, or possibly one can be secured from a Chinese friend.

"For a boy a round cap of velvet or cloth with a long queue of braided worsted sewed to the back is very effective.

Japan.—"This requires a Japanese kimono with wide square sleeves, for which a pattern can easily be obtained, made from cotton crepe or any desired material. Wear with this a wide sash of silk or cambric of bright color, tied in a large square bow high in the back. Hair in butterfly bows with ornaments, fancy hatpins, tiny fans, etc.

India.—"This costume requires eight or ten yards of cheesecloth or muslin, white or of some bright color. The goods should be at least one yard wide to form the length of the skirt. Hold one end in the left hand and bring the goods tightly around the hips to the front and tie the upper corner firmly to the upper edge of the goods held in the right hand. Bring the cloth snugly around the body once, and then the long end should be laid in plaits to within three or four yards of the end.

Tuck these plaits in over the knot in the middle of the front, bringing the fullness about six inches below the waist line. Pass the loose end of the cloth on over the left hip, up under the right arm and over the left shoulder, bring it around over the right shoulder where the end is left hanging loose. The loose end can be brought up over the head, if desired, to form a head covering. A short jacket is worn underneath, cut in a low V-shape at the neck and tied in a hard knot over the bust. The very tight sleeves may be cut off just above the elbow or half-way to the shoulder, or an ordinary plain white waist may be worn under the costume. All Hindu women, Brahman and others, wear the same general costume, the only difference being in the expensiveness of material used.

"Use as many bright-colored bead necklaces and gold and silver chains as possible. Cover the arms with bracelets and the fingers with rings. A jeweled band across the forehead and earrings made of brass wire with beads to hang over greatly heighten the effect.

Mohammedan Woman.—"A Mohammedan woman always wears in public the purdah or outside covering, and this is the most effective and distinctive costume in which she can be represented. The purdah can be made from two sheets sewed together at the sides, forming a bag open at both ends. Gather the upper edge and sew around a small circle of cloth cut to fit the top of the head. This hangs full to the floor. Cut a small triangular opening or round eye holes over the face and fill in this opening with heavy black veiling. For speaking the triangular opening is better, as the voice can be more distinctly heard. The same effect can be secured by sewing together breadths of cheese-cloth and gathering at the top in the same way.

Syria or Arabia.—"To make the long loose robe required for this costume, fold a strip of goods over in the

middle to form the shoulders, which should be without seam. Sew up the sides, inserting gores at the bottom if necessary for width of skirt, leaving armholes at the top. Sew in straight long sleeves without shaping the armholes. Tie a girdle or sash about the waist, with the knot in front, and blouse the robe both back and front over the girdle. Cut a round or square opening for the neck and trim around the edge if desired. A strip of silk two yards long is worn over the head and brought over the face as well.

Africa.—"An effective costume for Africa is a red muslin Mother Hubbard without yoke or sleeves, a red kerchief crossed over the shoulders. The face and arms can be blackened and black stockings worn over the shoes. Necklaces of gaudy beads, bracelets of every description, and anklets of brass or iron add to the general effect.

Philippines.—"The costume of the Filipino or Visayan women consists of a bright colored plaid skirt, with or without a short black overskirt reaching to the knees and caught up at one side. With this is worn a white waist cut very low with a wide flaring collar. The sleeves are very wide and cover the arms as far as the elbow. A white neck scarf or embroidered handkerchief completes the costume.

HELPS FROM PICTURES—WHERE TO GET THEM

To one who has the task of directing a pageant there is no better help than that of pictures. This is particularly true in the matter of costuming. One of the difficult problems of pageantry is that of giving a true setting, representative of the time, and historically accurate. As has been stated before, this accuracy is only relatively attained, and

is found in its truest type in works of art, particularly painting. The art of canvases of the world furnish a rich array of suggestions for all forms of pageantry, religious and secular.

Fortunately for the teacher of religion the works of art on religious subjects are very numerous. Religion has always been a favorite theme for the greatest masters and the world's greatest pictures have found their genesis and inspiration in the Bible.

Modern methods of printing and engraving have made it possible to reproduce these masterpieces at small cost, so that everyone may see them in almost their original charm. For only a few pennies one may have the "Sistine Madonna," the "Moses," of Michel Angelo, or the "Christ," of Hofmann. For a few dollars the rich treasures of the museums of the earth may be brought into one's own room, and there mental visits made to the Louvre, the British National Gallery, the art treasuries of Florence and those promising ones so rapidly growing in America.

HELPS FROM PICTURES—WHERE TO GET THEM

Appropriate Picture Study.—The director of a pageant would do well to secure a group of pictures bearing on the theme of the play, and have the cast study them. Nothing will so quickly put an actor into the spirit of the time of the action and make him feel at home in the general arrange-

ment of things. Sets of Old Testament pictures may be secured at small cost, also pictures of the life of Christ, Christmas pictures, Easter pictures, Madonnas and almost everything that has found its way into art galleries. These pictures are very cheap and may be bought as low as one and two cents each. Other helpful suggestions will be found in the second volume of Tissot's Bible, entitled "The Life of Our Savior, Jesus Christ." Also, in "Bible Manners and Customs," by Rev. G. M. Mackie, and in "The Bible Story," by James Baikie, are valuable pictorial suggestions.

For the convenience of those who may desire to order religious subjects, the following partial list of publishers is given:

The Perry Picture Company, Malden, Mass. This concern supplies pictures of various sizes and prices. They have hundreds of reproductions and can furnish almost anything desired.

George P. Brown and Company, Beverly, Mass., carry an attractive list of pictures of all descriptions. Old Testament, Christmas, Easter, and the Life of Christ may be secured in sets at moderate cost.

Underwood and Underwood, Inc., 417 Fifth Avenue, New York, make pictures of almost everything under the sun. They sell an excellent lot of stereographic pictures showing costumes and manners of people of various countries.

Toni Landau Photographic Company, 1 East 45th Street, New York, fine art publishers, furnish

higher priced prints. Black and white from one or two dollars to thirty, and colored prints ranging as high as sixty dollars.

The New York Sunday School Commission, 73 Fifth Avenue, New York, is the accredited distributor of the Tissot pictures, size 5x6 inches. Many of these pictures are in color and are very valuable aids in costuming. These are inexpensive.

A very useful little book on this subject is "Pictures in Religious Education," by Frederica Beard, George H. Doran Company, New York. This book will be invaluable to any teacher or religious worker.

All denominational publishing houses can furnish suitable pictures and can give valuable information regarding religious prints.

A FEW HELPFUL BOOKS

"The English Religious Drama." Katherine Lee Bates. The Macmillan Co., New York.

"Educational Dramatics." Emma Sheridan Fry. Moffatt, Yard & Co., New York.

"Community Drama and Pageantry." Beegle-Crawford. Yale University Press, New Haven.

"How to Produce Amateur Plays." Barrett H. Clark. Little, Brown & Co., Boston.

"Play Production in America." Arthur Ervin Crows. Henry Holt & Co., New York.

"Amateur and Educational Dramatics." Hilliard-McCormick-Oglesby. The Macmillan Co., New York.

"The Kingdom of the Child." Alice Minnie Herts Heniger. E. P. Dutton & Co., New York.
"The Dramatization of Bible Stories." Elizabeth Erwin Miller. University of Chicago Press, Chicago.
"Mission Study Through Educational Dramatics." Helen L. Wilcox. Missionary Education Movement, 150 Fifth Avenue, New York.
"Pageantry and Dramatics in Religious Education." Meredith. The Abingdon Press, New York.
"Dramatic Sketches of Mission Fields." Helen L. Wilcox. Missionary Education Movement, 150 Fifth Avenue, New York.
Pamphlets edited by Norman E. Richardson. The Abingdon Press, New York.
"The Mother as Playfellow."
"The Dramatic Instinct in Children."
"The Use of Dolls in Child Training."
"Dramatics in the Home."
"Story-Telling in the Home.

DESCRIPTIVE LIST OF PLAYS AND PAGEANTS

"How to Produce Children's Plays." Constance D'Arcy Mackay. Henry Holt & Co., New York.
"Costumes and Scenery for Amateurs." Constance D'Arcy Mackay. Henry Holt & Co., New York.
"Making Missions Real," Jay S. Stowell. The Abingdon Press, New York.
"The Mediaeval Stage," E. K. Chambers. Clarendon Press, Oxford, England.
"English Miracle Plays." A. W. Pollard. Home University Library.
"English Drama." Felix E. Schelling. E. P. Dutton & Co., New York.
"Corpus Christi Pageants in England." M. L. Spencer. Baker & Taylor Co., New York.

"English Pageantry." Robert Withington. Harvard University Press.
"Dramatized Bible Stories for Young People." Mary M. Russell. Geo. H. Doran & Co., New York.
"Bible Plays for Children." May Stein Soble. J. T. White & Co., New York.
"The New Movement in the Theater." Sheldon Cheney. Mitchell Kennerly, New York.
"The Open Air Theater." Sheldon Cheney. Mitchell Kennerly, New York.
"Festivals and Plays." Percival Chubb. Harper & Bros., New York.
"The Theatre of To-morrow." Kenneth McGowan. Boni, Liveright, Inc., New York.
"The Art of Theatrical Make Up." Cavendish Morton. The Macmillan Co., New York; Adam and Charles Black, London.
"The Technique of Pageantry." Linwood Taft. A. S. Barnes & Co., New York.

CHAPTER IX

MAKING A BOOK—A PROJECT IN CHURCH HISTORY

The Rise of the Methodist Societies in England and America

The purpose of this course is to introduce the student to some of the early events in Methodist Church history. Instead of approaching the subject from the usual angle of the textbook, the student sets out to collect data for *writing* a textbook and puts himself in the place of the author. It is not intended that the book should actually be written, since this would be too great a task for the average undergraduate, but sufficient material is collected and classified so that it might, if need be, written out in book form. The book-making project is not make-believe in any sense, since the collection of facts is done as thoroughly as if the book were to be completely written. The completion of the book is of secondary importance. The main teaching objective will be reached when the student has made his compilation and classified his data, or possibly made a digest of the material collected.

The Use of Topics.—As leads to investigation a series of topics were used. These topics covered most of the essential phases of the study. They were assigned at regular intervals and thoroughly discussed in class. Each student was called upon to report his findings and the recitation period resolved itself into a kind of round table discussion.

The Bibliography.—A group of reference books were conveniently placed in the library for the use of the class. The following list of references will be found sufficient for the average undergraduate class:

FITCHETT: Wesley and His Century.
Wesley's Journal.
Wesley's Sermons.
MCTYEIRE: History of Methodism.
WOODROW WILSON: John Wesley's Place in History.
CHREITZBERG: History of Methodism in the Carolinas.
SHIPP: History of Methodism in South Carolina.
ALEXANDER: History of Methodism in the United States.
Asbury's Journal.
HOSS: Life of William McKendree.
DUBOSE: Life of Joshua Soule.
DUNCAN: Studies in Methodist Literature.
MASSEBEAU: The Campmeeting in South Carolina (pamphlet).
HUDSON: The Methodist Armor.
The Discipline.
TILLETT and NUTTER: Hymns and Hymn Writers of the Church.
The Methodist Hymnal.
Encyclopedias and Religious Encyclopedias.

TOPICS FOR INVESTIGATION

1. Moral and religious conditions in England in the 18th century.
2. The Wesley family, three generations before John Wesley.
3. Susannah Wesley.
4. Outline of the life of John Wesley.
5. The origin of the term *Methodist.*
6. Wesley in Georgia.
7. Field preaching.
8. The new order of helpers—lay preaching.
9. The General Rules of the United Societies.
10. The Articles of Religion as revised by Wesley.
11. The beginnings of the itinerancy.
12. Doctrines peculiar to the Methodist movement.
13. The sermons of Wesley—the Standard of Doctrine.
14. The origin of Class Meetings and Love Feasts.
15. The origin of Conferences.
16. The Deed of Declaration.
17. Character studies: John Wesley, Charles Wesley and Whitefield.
18. Armenianism and Calvinism.
19. The beginning of the Methodist movement in America.
20. The life of Francis Asbury.
21. The life of William McKendree.

22. The life of Thomas Coke.

23. A study of the various branches of Methodism.

24. Government and usages of the various branches of Methodism.

CHAPTER X

THE DIET OF WORMS[1]

ACT I

Scene 1

Monastery, simply, yet stately and massively furnished, producing an air of stately quietude. Monks going to and fro, several lighting candles, etc., all leave. Chant is heard off stage—louder as the monks approach, passing to mass room. Enter Luther *in student's robe; troubled countenance; looks around.*

Luther: God grant that I may find peace from a troubled soul within these walls. (*Kneeling.*)

Enter 2nd Monk, *going to him.*

2nd Monk: Arise, kind brother. What troubleth thee?

Luther: A soul oppressed by a heavy burden, that of sin and terror.

2nd Monk: Whence camest thou and what dost thou seek?

[1] This is one of the dramas produced by the class in Church History as described in Chapter I. This particular drama was written by Miss Madlene Horres of the class of '24. It was produced publicly in the College chapel and was warmly received by a large and enthusiastic audience.

LUTHER: From the learned walls of Erfurt.

2ND MONK: Come, learned brother.

(*Slowly they begin to walk off. Chant is heard. Enter* PRIOR.)

2ND MONK: Here comes our Prior; he will receive you.

(MONK *walks off with bowed head.*)

PRIOR: Good brother, thy trouble seemeth to press upon thee. Seekest thou peace?

LUTHER: Yea, and verily do I seek peace of soul and health of a mind sickened by terror and fears.

PRIOR: Welcome, brother, in the name of our all-powerful Absolver, Pope Leo. Enter, and by thy works shalt thy penance be established.

Curtain. Music—Low.

ACT I

SCENE 2

(LUTHER *with brush and pail washing statue, weary. Exit. Enter* MONKS.)

1ST MONK: This work must be done. Therefore let the learned law student do it; he's fit for the filth of a monastery.

2ND MONK: For my part, brother, the task would be lighter if I were permitted to engage in it.

1ST MONK: Art thou not satisfied? Let him

who will, do it; if you lack amusement look for it in rest beneath the warm sun.

2ND MONK: But I fail to see the need of making him beg for the cloister and of subjecting him to all these filthy degrading labors, because he is a novice. Get Back! I hear someone approaching!

(LUTHER *reading Bible passes slowly through room.*)

1ST MONK: He is always reading that book of God.

2ND MONK: Yea, and I have seen him pray from his heart. Brother, he is deeply troubled.

1ST MONK: Come, enough of that Beggar Friar.

2ND MONK: I pray thee, allow me to remain as I must seek this Augustinus.

1ST MONK: Another peculiarity—from Martin Luther he has become Augustinus.

(*Exit.* 1ST *and* 2ND MONK *examining prayer book. Enter* DR. URSINGEN. LUTHER *reëntering, reading Bible.*)

DR. URSINGEN: Why, Brother Martin! Art thou reading the Bible? Thou must needs read the ancient writers. They have extracted the essence of truth from the Bible. The Bible is the cause of all disturbance.

LUTHER: Thou art a worthy instructor, Dr. Ursingen, and ordinarily your advice I readily and gratefully accept, but 'tis the truth as it was originally told which comforts my burdened soul.

DR. URSINGEN: Be it as it may. Dr. Staupitz requested thy diligent reading of the Bible, no doubt.

LUTHER: Yea, and it is from his advice that my soul hath dared even to glance at the majesty of God. 'Twas an easy matter when in Erfurt to read the ancient writers and have their interpretation, but now, alone with my sin, I need more than the interpretation of scholars who strive to smooth the blacksome peaks of my life with a misinterpreted truth.

DR. URSINGEN: Very well said, my brother, but the scholars can interpret more accurately than thy stirred heart. But enough of that; to-morrow thou shalt be made priest. Continue thy vigils, prayers, and readings of the scholars and thy burden will be removed.

(*Exit.* LUTHER, *in anguish, beats chest; moans.*)

2ND MONK: (*Entering*) Brother, may the Pope have pity on thy soul, and absolve thee of thy terrible sin.

LUTHER: Aye, a great misgiving is in my heart.

2ND MONK: Is it that thou hast committed some great sin, brother Martin? (MONKS going to *another room.*)

LUTHER: No, I feel that I am not held accountable for any great horrible sin. It is the burden of not doing the right thing that troubles and sickens me.

2ND MONK: Is it then that thou dost not believe thy works here will wipe away thy sins?

LUTHER: I believe that there is something more than work. I am confounded with new doctrines

which present themselves; new ideas, new teachings. Alas! What shall I do?

2ND MONK: Come, Brother Martin, 'tis time for Mass. The brothers are going.

LUTHER: Yes, let us go.

(*Exit* LUTHER *and* 2ND MONK.)

Curtain. Music.

ACT II

SCENE 1

(1ST *and* 2ND MONKS *lighting tapers, candles before shrine.*)

1ST MONK: To-night, Brother Martin cometh from his trip to Rome and the Holy Land. Methinketh he feels himself next to our beloved and reverenced Pope.

2ND MONK: Brother Martin hath no such thoughts, 'tis by his great ability that he hath been the recipient of so many offices.

1ST MONK: Many, aye. Teacheth and preacheth in the new University at Wittenberg. Thou perhaps thinkst he doth not believe himself capable of preaching.

2ND MONK: Aye, that well I do not believe. I was the hearer of the conversation between Dr. Staupitz urging him to take the burden, and Brother Martin accepted, not because he thought

he was so good, but because he thought it was his duty.

1ST MONKS Methinketh thou wouldst be his ardent admirer and leave the Monastery.

2ND MONK: I have no such intentions. My interest hath been allowed to center upon Brother Martin because of his unswerving desire to do what is correct, as well as he knows how.

1ST MONK: (*Looking out of window*) Come! Look! There are the ashes of one who was faithless to the Holy Father. That will be your fate; that will be any man's fate who goeth against our Pope's all-powerful will.

2ND MONK: God grant that such may not be Brother Martin's fate.

1ST MONK: Think you then, brother, that Luther hath such an intention, one of turning against the Pope?

2ND MONK: 'Tis not for me to say. God pity me to accuse him so rashly; but he seeketh a balm for his troubled soul and if he can find it in a new doctrine, one that he believeth divine, he will cling to it, regardless of the Pope.

1ST MONK: And I doubt not that you think he would burn and die for his cause.

2ND MONK: Aye, that I do. Yea, Luther would live for his cause though it meant prison, scorn, ostracism from all that is dear to him.

1ST MONK: A great faith thou hast in our learned brother, but—(*going to the window and looking out*). As the heretic's funeral pyre is

sinking and as its flames have sunk into the gray of the twilight sky, so will this enthusiasm of yours for your admirer fade away; then who will comfort you when your funeral pyre builds high?

2ND MONK: Brother Martin.

1ST MONK: We'll see. The bell striketh. Light the center candles, but hurry—it is the hour for the six o'clock Mass.

2ND MONK: Such is not the case, that is the bell announcing Brother Martin's coming. Knowst thou not that he would be announced?

1ST MONK: No.

(*Enter* LUTHER. *His clothes are dusty, travel-worn, but there is an unmistakable glory shining around him. The two monks stand back awed for a moment.*)

LUTHER: "The just shall live by faith!" I knew that there was a deeper, truer consolation for a discouraged soul than I had found. Glory be to God! By faith and works shall my salvation be!

2ND MONK: (*Running to* LUTHER, *clasping his knees.*) Brother Martin—Brother Martin—thy trouble is gone—thy burden no longer presseth thee?

LUTHER: Brother, I sought peace here, in these sacred walls, at the shrine in Rome, the Holy City, but not until I had begun to ascend the hard, cold, marble steps—Pilate's steps—did the peace and balm for my troubled soul assert itself. There on bended knee, searching as it seemed the re-

motest corners of my heart and intellect for guidance and comfort, it came upon me—"*the just shall live by faith!*"

1ST MONK: Doth the Father know thy attitude, thine irreverence of our all-reverenced Pope?

LUTHER: Hardly yet, since my two brothers here have been my only hearers upon this new enlightenment. I wish to have intercourse with him, before the vespers. (*Exit* LUTHER.)

(1ST MONK *looks scornfully, while* 2ND MONK *holds out his arms to the out-going figure.*)

Curtain. Music

ACT II

SCENE 2

(LUTHER'S *study.* MELANCHTHON *standing,* LUTHER *seated.*)

LUTHER: Pray, be seated, Philip, and tell me how the world goeth with thee.

MELANCHTHON: I thank thee. I have not seen thee since thou wast made Doctor of the Holy Scriptures. Aye, Martin, best of all friends, and companions, two weeks it hath been since I last held intercourse with thee. Indeed I have wished for thee many times while thou wast on thy visits to the different cloisters. 'Tis good to be with thee once more.

LUTHER: Thou speakest with mine own thoughts. Truly I have missed thee and in all my labors I have thought continually of thee. I have needed thy advice upon divers occasions, as for instance I was at my wits' end in Rome—

MELANCHTHON: There's no place as far wrong in its divine interpretation of the Lord's will as the Holy City.

LUTHER: Well spoken, good friend. What sayest thou of the sale of these so-called *indulgences* from the Pope?

MELANCHTHON: Verily I disapprove of them. It is an outrage against Heaven and all that is holy. No longer than yesterday noon I heard a group of men expostulating upon the importunity of these spiritual exemptions. On the other hand, the poorer classes are saving every spare coin to buy *pardons* from Heaven for their dead and living.

LUTHER: I understand that Tetzel, the vender of these infamous indulgences, hath been prohibited by Frederick of Saxony from entering Wittenberg. That is well and good.

MELANCHTHON: Yea, and even with the foundry as his saleshouse he seeketh too many. People from far and near seek these papers which say that, if any one will cast money into the box for a soul in purgatory, the soul will fly up to heaven as soon as the coin tingleth at the bottom, and that it is not necessary to fell sorrow and grief on account of sin; and many more such statements as the indulgence papers contain.

LUTHER: Thy sayings are true, Melanchthon. Just the other day I exhorted men to come in to hear that their sins might be forgiven. One peasant went so far as to say, "What need we with salvation such as thou givest when we can buy it for once and always from God's Great Advocate in Rome through his executive Tetzel?" I say to thee, Melanchthon, that things are not going right; soon there will be a new teaching against the Pope and his power shall wane.

MELANCHTHON: No doubt, Martin, but no one will undertake to lead this new movement; to be teacher of this new teaching. What dost thou think about it?

LUTHER: I think there are men who would lead such a movement.

MELANCHTHON: (*Who has gone to window.*) Aye, Luther, but see there is a group of the Pope's inquisitors searching for enemies of his Holy See, and I fear for thy safety.

LUTHER: Thy argument doth not convince me, friend.

MELANCHTHON: Surely, Brother Martin, you have no such desire—that is, to lead such a movement. Already thou art accused of many actions discourteous to the Pope. Martin, be discreet, let them not suspect thee to strongly.

LUTHER: I accept thy counsel, Melanchthon, but something must needs be done, the Pope is doing an infamous thing. I have my own place. A reformation is at hand, and it is my belief that

ere many years shall have passed the Pope will be a symbol of an ancient faith.

MELANCHTHON: I believe, likewise, Martin, but I wish that I could persuade thee not to ponder too deeply such thoughts as will arouse the wrath of the Pope. I know many influential persons, Dr. Staupitz, Dr. Ursingen and others heartily agree with thy manner of exhorting sinners to God, of thy change in church ceremony, but Martin, they, like myself, fear for thy well-being.

LUTHER: Tut! Tut! Thou art worrying unnecessarily.

MELANCHTHON: Very well, let me not detain thee longer, thy various duties must be attended, besides to-morrow is the Feast of the Dedication, and much must be accomplished before then.

LUTHER: Stay, Melanchthon, and give me some of thy goodly advice. This Tetzel of whom we have heard so much is dealing such havoc that I think it wise to continue with a plan I have.

MELANCHTHON: Say on, Martin.

LUTHER: (*Handing him a manuscript.*) These I will nail upon the Church door to-night so that all may know what the indulgences are, rather, my prayerful attitude concerning them.

MELANCHTHON: (*Reading;* LUTHER *watches with interest.*) Martin, these sayings are true—yea, too true—and I would with my whole heart that thou couldst publish them to the world without injury to thyself. But my fears because of thee are doubly rekindled.

LUTHER: Knowest thou not, brother, that the God in whom I believe hath power to keep me from the fiery death thou speaketh of, but if it is His will that I should burn as a heretic, all is well; my course is clear. I am fully resolved.

MELANCHTHON: Oh, Brother Martin, thou art so learned, so bold to do the right as thou dost see it. May thou be spared to us. It is my earnest desire.

LUTHER: Grieve not for me, Melanchthon, but for these poor misinformed purchasers of indulgence letters.

ACT II

SCENE 3

(LUTHER *walking in street rather busy with people—dimly lighted. With hammers, manuscript, nails, goes to church door.* DR. STAUPITZ *accosts him.*)

DR. STAUPITZ: Greetings! Whither art thou going so late? Art thou building, these uncertain days? Methinketh thou wouldst be at thy desk thinking upon a way in which to extricate the world from the commotion which has settled upon it. Thou sayest Italy, France, and others are sorely oppressed by the tyranny of the Pope and that Tetzel's indulgences are the menace of the period. Explain thyself, Martin.

LUTHER: Watch while I post these on yon castle church door, and thou shalt see what I have been doing at my desk since my return from Rome.

DR. STAUPITZ: Verily, I'll do as thou dost desire.

(*They go over to church.* LUTHER *begins nailing up the theses;* DR. STAUPITZ *reading as best he can by the pale light of the lamp on the door.*)

DR. STAUPITZ: Martin, thou art putting thyself in a perilous position. Think! Thou wilt be claimed as a heretic, burned, for opposing the Pope's decree.

LUTHER: If such is God's will, Amen. (*They pass out, a few people straggling slowly behind, looking curiously at paper on door.*)

Curtain.

ACT III

SCENE 1

(*People going to and fro, some looking at and reading indulgences, others looking toward church door, but passing.*)

1ST MAN: Dr. Luther might as well take down his paper against the indulgences of the Pope. We have our sins free here, go, sin all you please, save your money, buy other indulgences; you will be free.

2ND MAN: Aye, and that rightly do I intend to do. Listen to what he sayeth, "Those as well as their teachers will be given over to Satan, who, because of their letters of indulgence, consider themselves certain of their salvation." Ha! Ha! Our indulgence letters tell us different!

(*Curtain to be drawn to indicate passing of a fortnight. As curtain rises a man is seen searching about street, sees theses nailed on door.*)

TRAVELER: At last I have found it! The door on which the practical inquiries have been posted! The boldness of this man Luther is without parallel. He dareth write them, publish them, but even more dareth to leave them here for a fortnight after he nails them up! I am to substantiate the Pope's reports of them. (*Reads*) "The Pope can forgive no sin further than to declare and confirm what is forgiven by God unless it being such cases which he has reserved to himself and if this were so the despised sin would remain wholly unpardoned. This need of changing the punishment of the Church into the punishment of purgatory seems to have sprung up whilst the Pope were asleep." (*Speaks*) And this from the man who hath written to the Pope entreating him to consider carefully the destruction of the indulgences and implores him to recall them and his agents, saying that he did not altogether reject the indulgences but insisted upon restricting the abuse. He is the man who hath thrown himself at the Pope's feet to be killed, to be rejected, to

be accepted as it pleaseth the Pope. I shall report to the Holy Father.

Curtain. Music.

ACT III

Scene 2

(Luther *alone, writing at desk. Enter* Dr. Staupitz.)

Dr. Staupitz: Welcome from thy journey to Heidelberg! I trust that thy reception was warm and profitable; since I am able to behold thee still alive. My fears concerning thee were great.

Luther: My reception was very cordial. I could have hoped for no better.

Dr. Staupitz: I find it difficult to comprehend thy personality. Hast thou rejected the Pope altogether and accepted this new doctrine, namely, that the just shall live by faith, and that the Pope's power will inevitably wane?

Luther: Dr. Staupitz, when I advanced my argument against indulgences, I did it for the sake of informing people so that they might know what the indulgences are. So that they might not abuse these letters of the Pope, whose original idea for selling, was to get money for the completion of St. Peter's cathedral. I also wrote to the Pope requesting his acceptance of them as such. I have received no consultation from him. I will admit

that I am greatly disturbed, but I am leaving all to God. He is my witness, to Him I am responsible, He alone can help the truth, and no one else.

Dr. Staupitz: Aye, Luther, thou art wise, but think well over the step thou art taking: all Christendom will be involved. Thou hast received many criticisms from many influential men, by way of letters, criticizing your contemplated design. The Pope has written his *Venetus*, asking thee to desist from thy teaching and to endeavor to have thee extinguish the flame kindled. Luther, think well.

Luther: For God and truth I will endure death. That is my final answer, if it should come to that. Thou art kind to be in Wittenberg. Yea, more than generous to be here and to counsel me. Thou wast always a wise counselor.

Dr. Staupitz: Luther, I would have felt it my duty to warn thee personally if I had been further than Erfurt from thee.

Luther: Thou wert ever my friend and thy counsel I will accept, in so long as it doth not prohibit my carrying on God's work.

Dr. Staupitz: But what is thy attitude to the Holy Father?

Luther: Thou mayest rest assured that I have no intention of doing aught which would be adverse to the Holy Father's will, if it be in accordance with God's will. I pray thee, believe me and that I am endeavoring to do only the things God would have me do.

(*Enter* MELANCHTHON.)

MELANCHTHON: Greetings, friends!

LUTHER: Hearty greetings, Philip Melanchthon. 'Tis an age since last I saw thee, for to friends a few days may be an age.

DR. STAUPITZ: He speaketh truly, Melanchthon, and I would that I might be able to converse with my learned friends yet a while, but important business calleth me to Erfurt.

LUTHER: It grieveth us to have thee depart, but when duty calleth the one reply is to obey.

DR. STAUPITZ: I pray that thou mayest be wisely guided, Martin. If I can aid thee let me hear to that effect. (*They all bow.*)

LUTHER: Farewell, Dr. Staupitz. (*Exit* DR. STAUPITZ.) Pray be seated, Philip. I have something very important to tell thee.

MELANCHTHON: Thank thee, Martin. Now let me hear about thyself.

LUTHER: Here is the summons of the Holy Father to appear for a citation at Worms. The Elector of Saxony hath given me many gracious letters, and the means with which to defray all my expenses. I leave for a short while to appear before the Legate and His Imperial Majesty!

MELANCHTHON: Martin, I grieve for thee. All the hardships, terrors and perhaps death that thou wilt have to endure. Already thou hast been misinterpreted and scorned. But thou art brave as well as wise. May God keep thee and give thee wisdom. The Elector is very gracious and kind,

and I am not at all uneasy about thy reliance upon his protection.

LUTHER: Thy kindness consoleth me greatly, Philip, and from the depths of my heart I thank thee. In this hour I seem so lonely, God is my only hope and comfort, 'tis good to know that thou too art interested in me.

MELANCHTHON: I am, indeed. But I must be off. Come.

Curtain.

ACT III

SCENE 3

(*Street scene in Worms. Street thronged with dignitaries, clergy, artisans, peasants; Spanish, French and Italian Merchants on their way from Frankfurt fair. All discussing Lutheran question. Two Spanish noblemen come to blows in narrow street.*)

1ST MAN: Aye, we are for the man who dareth to say no one should be burned for his opinions.

MANY VOICES: Aye! that we are!

(*A great deal of talking and movement in this scene.*)

1ST STUDENT: To-day Martin Luther appeareth at the Diet of Worms. May God be with him!

A GROUP OF MEN: Aye!

1ST STUDENT: Hearest thou not what Dr. Luther did to those papers of excommunication?

2ND STUDENT: Yea, verily that wast a heroic thing to do!

(*People slowly crowd around, until about five or six men and one or two women strain their ears to hear.*)

1ST MAN: Dr. Luther is a fearless man. I have heard, however, that he would have let the affair rest had this opposition ceased. Is that true?

1ST STUDENT: Yes, but 'twould have broken out some other time.

2ND STUDENT: Friend, be careful how thou speakest. Thou mightest be speaking to strict followers of the Pope.

(*People look suspiciously at each other, whisper.*)

1ST MAN: Not so; we love Dr. Luther; we will follow him. We will follow him. We tire of the Pope's tyranny. Tell us more of him. Is he a very learned man? Old, or just a lunatic?

1ST STUDENT: He is a very brave, learned man; no, he is not old. Many great offices have been thrust upon him, men thinking him capable. He hath always been fearless. Not long since he in company of many students burnt copies of the Papal Bull. He hath been through much. He is in disrepute with the Pope and all his followers. At Leipsic in his discussion with Von Eck he went through more than the average one of us endureth in a life-time. You know Von Eck went to Rome and returned with a bull of excommunication against Luther. Well, that ended the Leipsiz dis-

cussion. His many and severe writings have added to his list many other enemies. He hath received many exhortations to desist from his place, but still he continueth. His faith in God, and his belief that he is doing right is his strength.

1ST MAN: Who are some of his influential friends? Are they not able to help him?

1ST STUDENT: Yes; Frederick of Saxony hath been most kind to him. Not long since Dr. Luther wrote Emperor Charles V—ah!—here it is—let me read. This is a copy of his letter. "That the earthly princes must as images of the Heavenly Prince imitate the latter likewise in this, that they, although occupying elevated stations, yet have regard to the lowly and raise up the poor, and I accordingly, do come as one that is poor and insignificant and prostrate myself at the feet of your Imperial Majesty as a very insignificant person in behalf of a very important cause. I have borne for three years hatred and reproach and have incurred danger because of my writings which have been exhorted from me. In vain I have asked for forgiveness, offered to keep silence, proposed conditions of peace and prayed for instruction. But after having made every effort, it at least seemeth not improper, to address myself to thy influential majesty, if God could perhaps grant me grace through the same. Therefore I humbly pray for thy protection in this great cause. I do not desire protection if I am to be found an ungodly man or a heretic. Only one

thing I ask, that neither truth nor falsehood be condemned unheard." There you see something of the man who is to be tried to-day at the Diet of Worms. Man, think you he will be condemned?

1st Man: Emperor Charles is a very generous man, but I do not suspect him of wishing to support heresy and heretics. He is a very wise Emperor. I trust that he befriendeth Luther.

2nd Student: Was Dr. Luther willing to come to Rome even in the midst of all the danger he knew would overtake him?

1st Student: Verily. For Luther said, "If I am cited, I shall go as far as depends upon me, have myself conveyed thither, sick if I am not to go in health, for I dare not doubt that God calls me when the Emperor calls. And though they should kindle a fire which should rise up to heaven between Wittenberg and Worms, yet would I go."

(*Bell rings.*)

2nd Student: 'Tis time to go and get a place so we all may see Dr. Luther as he goes in the Diet. 'Tis said that when nearing Worms Spolatin entreated him against coming in and exposing himself to so many dangers, but his answer was, "If there were as many devils in Worms as there are tiles on the housetops, yet would I enter in." Hasten, let us go. Hark, he is now on his way to the Diet. Hear the cries of *courage!*

(*Exit all.*)

VOICE: (*Behind stage*): Play the man; fear not death; it can but slay the body. There is life beyond.

Curtain.

(LUTHER *accompanied by his three fellow-travelers, a friar,* JOHN PETZENSTEINER, *the licentiate* AMSDORF, PETER WAVEN, *an inmate of* MELANCHTHON'S *house and a friend of* LUTHER'S, also LANDGRAVE OF HESSE, ULRICH VON PAPPENHEIM, *Knights,* EMPEROR CHARLES V, JOHN SCHURF, *who stood at* LUTHER'S *side, and* ALEANDER, *the Pope's nuncio.* LUTHER *stands in front of Emperor to right.* JOHN SCHURF *by his side, up stage.*)

EMPEROR CHARLES: What my forefathers established at Constance and other councils, it is my duty to uphold. A single monk led astray by private judgment hath set himself against the faith of all Christians for a thousand years or more and impudently concludeth that all Christians up to now have erred. I have therefore resolved to stake upon this cause all my dominions, my friends, my body and my blood, my life and soul.

(*Strained silence.* LUTHER *looks sharply at different officials.*)

VON ECK: Martin Luther, his August and Invincible Imperial Majesty hath in accordance with the deliberate advice of all these estates of the Holy Roman Empire, summoned thee to appear

here before His Majesty's throne to make inquiry of thee concerning these two points: Firstly, whether thou acknowledgest these books, showing them to be thine own, and whether thou recognizest them as thine own or not. Secondly, whether thou wilt revoke them and what is contained therein, or whether thou wilt maintain them and abide by them.

DR. JOHN SCHURF: Let the titles be read.

(VON ECK *reads title of books.*)

VON ECK: "The Exposition Concerning Good Works," "The Explanation of the Lord's Prayer," "The Sermon Concerning Three Kinds of Righteousness."

LUTHER: I must in the first place name them as my own and disavow no one of them. But as to what followeth, that I am to declare, namely, whether I will defend or retract all, that is a question concerning the salvation of the soul and God's Word which is the biggest and greatest treasure in heaven and earth, and is justly, and by all of us to be held in the highest esteem; it would be presumptuous and hazardous in me hastily to declare anything, as I might thus unadvisedly and without reflection assert less than the case demands or more than is in accordance with the truth; in both cases I would bring upon myself the judgment pronounced by Christ when he says: "He that denieth me before men, him will I also deny before my Father, which is in Heaven." I therefore must submissively and humbly beg for

consideration, so that I may be able to return to the questions proposed and answer what may be proper and may neither disparage God's Word nor peril the salvation of my soul.

(*Princes consult together.*)

VON ECK: Although thou, Martin Luther, couldst sufficiently have understood from the Imperial Mandate and Citation, for what purpose and why thou hast been summoned and knowest thou dost not deserve to have further time for reflection granted thee, yet doth His Imperial Majesty, from innate kindness, allow thee one day more to consider, so that thou art to appear here on to-morrow precisely at this hour, bearing in mind, however, this condition, that thou art to declare and present thine answer, not in writing, but orally.

LUTHER: I am greatly indebted to his Imperial Majesty.

(HERALD *takes* LUTHER *away. Curtain drawn for a few moments. Arises.* HERALD *escorts* LUTHER *into the court. Same as previous day. Princes taking places.*)

VON ECK: As the specified time which was granted to thee hath expired for your final answer, let it be known whether thou wilt defend and acknowledge thy books or whether thou wilt revoke any part of them.

LUTHER: Most gracious King, Nobles, Princes, I pray thee judge me not wrongly should I blunder, or not refer to each with the correct title,

or in any way offend the court. I acknowledge all my books as my own excepting only what perhaps my enemies through their knavery or unwarranted conceit may have changed or maliciously interpreted. My books are not all of the same class, yet, because I am human and not God, I cannot do any more for my books than Jesus Christ did for his doctrines when he was questioned by Annas concerning his doctrines, being struck on the cheek by a servant said, "If I have spoken evil, bear witness of the evil."

IMPERIAL ORATOR: Thy answer is not satisfactory. The question at issue is, will you or will you not recant?

LUTHER: As your Imperial Majesty, therefore, and highness, desireth an unequivocal answer, I will give one which will have neither horns nor teeth, to this effect; unless it be that I am proved to be in error, by testimony from Holy Writ, or by clear and overpowering reasons, for I base my faith neither upon what the Pope nor what the Councils alone have said, since it is evident and manifest, that they have often erred and contradicted themselves, I am constrained, by the passages which I have adduced, my conscience being bound by God's word, and therefore I cannot and will not recant, because it is neither safe nor advisable to do anything against conscience. Here I stand, I cannot act otherwise, so help me God! Amen!

Curtain.

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